The GREGG WRITER

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On Changing Stars, and That Habit of Making Resolutions

A Thought or Two by Mabel Worth

San Francisco, California

"NEW YEAR'S resolutions? Well, I should say *not!* I never make them!" So scorns our glib young friend. And he (or she) means it—resolutions of any kind are just evidence one is a backnumber, in his opinion. And we are apt to be admonished to "Be your age!"

In late years there has been considerable good printer's ink dedicated to the cause of decrying New Year's resolutions or resolutions of any other sort. But one does not need to await the coming of a new year to resolve anything worth while. Every rising sun looks on a brand new day, another opportunity.

Personally, I like resolutions. I never neglect the business of making several as January first rolls around. Not the sort one posts up in the market-place of one's life for all passers-by to read. Oh, no, not that sort.

But all of us probably need now and then to hold a serious, quiet session alone with ourselves and resolve to achieve new goals, to fasten our wagon a bit more securely to that shining star. Now and then, possibly, we should choose a new star—one not any higher, perhaps, but more desirable to attain.

New Stars for Old

Yes, speaking of aims and ambitions, it *is* a good idea to tie up to a new star—or moon!—occasionally.

When Junior was just *so* high ("indicating," the report would read, were this the transcript of a case in court) he declared seriously that he was going to be a garbage man when he grew up! How he admired the stalwart, red-cheeked young giant who came and carted away the—to him—priceless treasures that he wasn't allowed to keep in his play-box.

Junior's aim then was to be a garbage man. But, as we all knew he would, he chose a new star in a year or so. He wanted, if my memory serves me correctly, to be a pound-man, whose dominion was a world of dogs. All sorts, colors, and conditions of dogs! How Junior did love dogs!

Later still, his dearest ambition was to be a streetcar conductor.——

What for 1932?

Forgive our digression. We were not planning to talk about stars—very much. But resolutions.

Our glib young friend remarked, "Why make 'em? You always break 'em?"

Well, new resolutions may not all be kept—if we make them fine enough, it may be difficult if not almost impossible to achieve our goals—but as for breaking them, our reply might be " 'nothing ventured, nothing gained!' "

And so, what sort of resolutions shall we outline for this year 1932?

It is an intriguing business, this, the making of resolutions! They may be exciting, enticing, always interesting, almost anything we want to make them.

Shall we be personal in the very beginning?

Thinking of ourselves, shall we say the first resolution for the new year shall be this: That I shall spend more time outdoors.

More Exercise

We should walk more, breathing deeply, "walking with a purpose," as the health advocates say. Every person who sits at a desk eight or nine hours a day needs at least an hour a day outside in the fresh air, say half an hour each morning and evening.

And that brings up another personal resolution we need to make very, *very* frequently.

Better Posture

How's your poise? Grandmother would say your "carriage."

Have you typewriter slump? Some acquire it. 'Tis not hard to forget and carelessly lower the shoulders and curve in the chest and sort of drape one's self over the typewriter.

One of the finest, simplest things to remember in achieving a right physical poise is to stand and walk "tall." Not raise the body on the toes, or elevate the shoulders, but just to straighten up inside, give those precious vital organs a chance to stretch and straighten out and occupy their rightful positions. Try it! Remember, "tall" *inside*.

Greater Kindliness

Of course we don't want to be selfish. The other fellow might come next. Here's a simple, old-fashioned resolve, one we shall need to make over and over again, all the rest of our lives. But it needs to be made:

Resolved, that this year I shall attempt to speak so that I shall offend none!

It's magic. It will make you more popular and give you more friends and more love in life than almost any other one thing! Important? Well, rather!

Where are we? Oh, yes. On No. 4.

Accuracy and Industry

While in the old-fashioned group, shall we resolve that this year we are going to make a minimum of errors? Dull, is it? Prosaic, possibly. Just work, ***hard*** work, too. But it will pay dividends—perhaps golden ones. Of course that resolution will be broken—there will be errors made just the same. It reminds one of the pert new girl who had what she considered a merry wit. And so when the Boss indicated to her an error about the second week on the new job, she quickly responded: "Well, there's a first time for everything, they say! That's my first mistake!"

We don't recommend her method, however. The satisfaction of work well done is likely to prove sufficient in itself, should it not bring actual monetary rewards.

Self-Improvement

For No. 5, how about resolving to improve the real You a bit this year? It is so easy to pick up the latest magazine or the new novel just out and forget everything else. And we need that sort of reading now and then. But there is a whole world of rich reading that we should not neglect. Books on the business we are engaged in—that butters our bread, and all that. Books of travel, biography; such interesting things as psychology; poetry that thrills and inspires. Have you a card at your public library? Why not use it often? It is easy to get in a lazy mental habit and just skim through our reading, fluffy, light, whipped-cream sort of things that in themselves are harmless, but which as a steady reading diet do not develop any mental or spiritual muscle.

A Pet Hobby

As a sixth resolution, why not something entirely different? Shall we call it a hobby? You know the wise ones tell us everybody should have a hobby. Especially those of us who are busy, working day in and day out on a regular schedule, with little leisure.

A hobby is something interesting that helps to occupy the mind and leisure. It may be a collection of some sort. The thirteen-year old collector pursues postage stamps most ardently. His eccentric Aunt may make a hobby of collecting cups and saucers! The wealthy old gentleman across the street may take delight in his collection of original manuscripts.

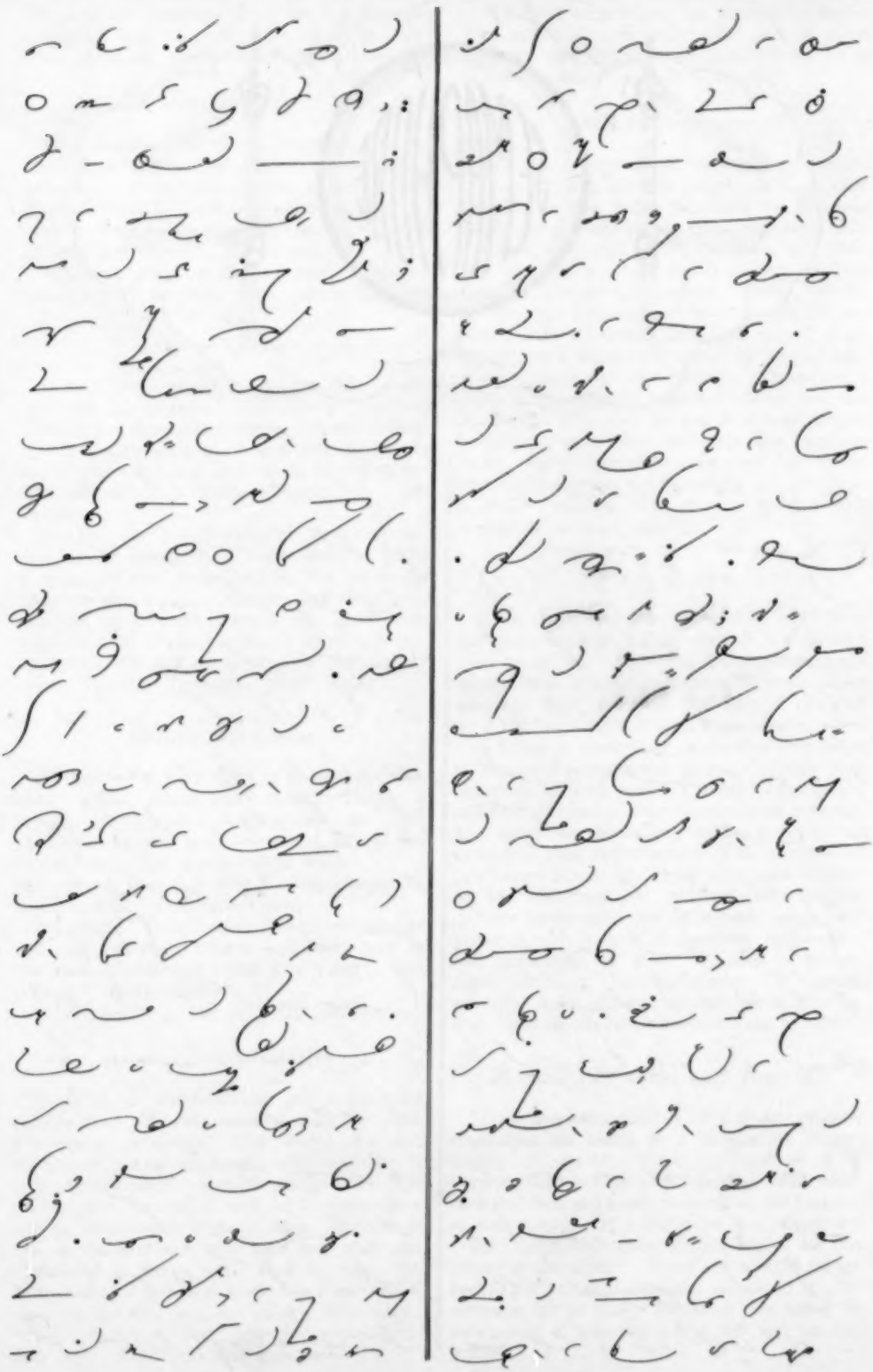
Your hobby need cost little cash, but it may prove a rich source of interest, enthusiasm, and knowledge or skill. It may be tennis. Some language. Raising pansies. Or writing poetry. Amateur photography is a popular one. But whatever it is, cultivate a hobby!

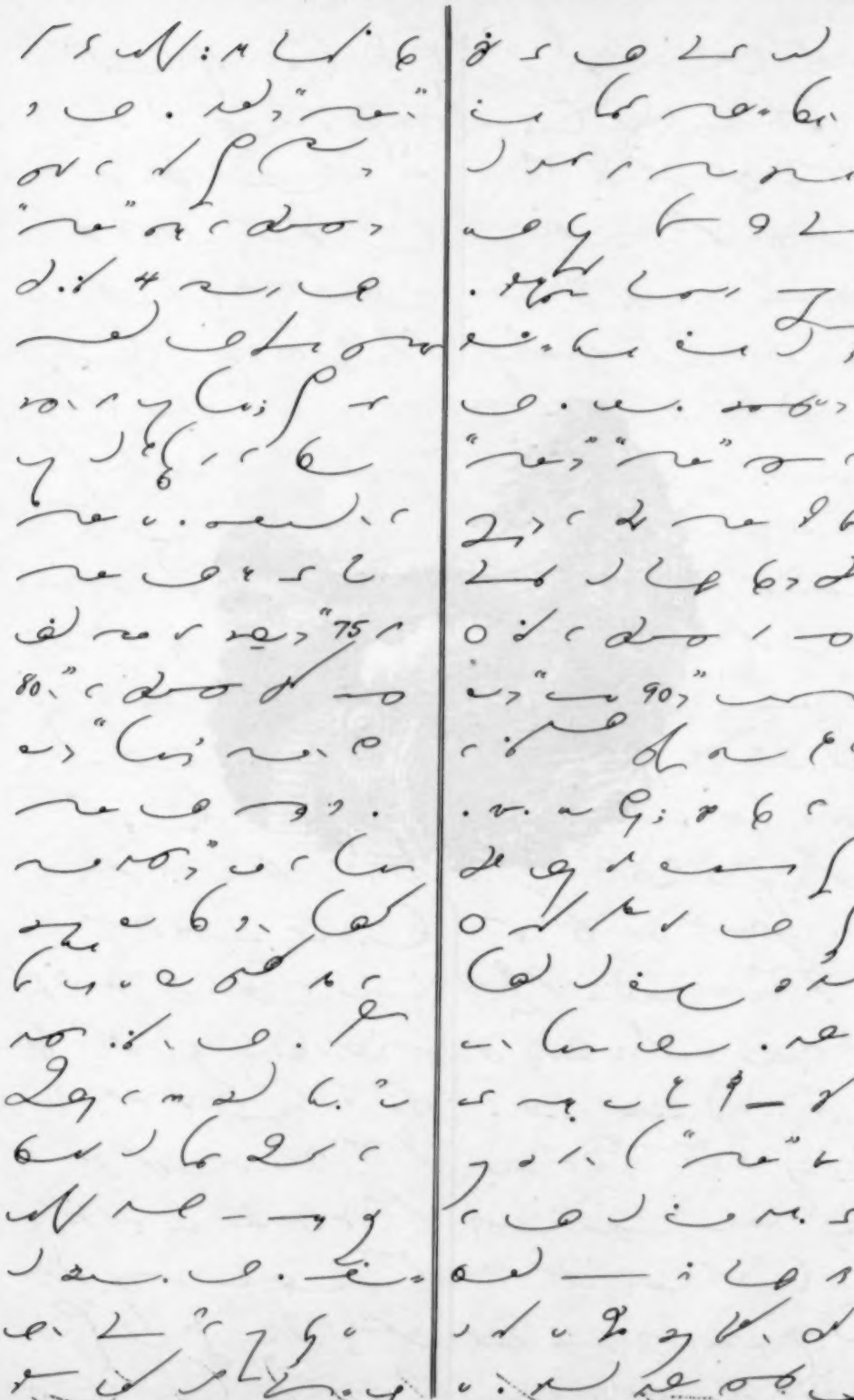
Marked "Personal and Private"

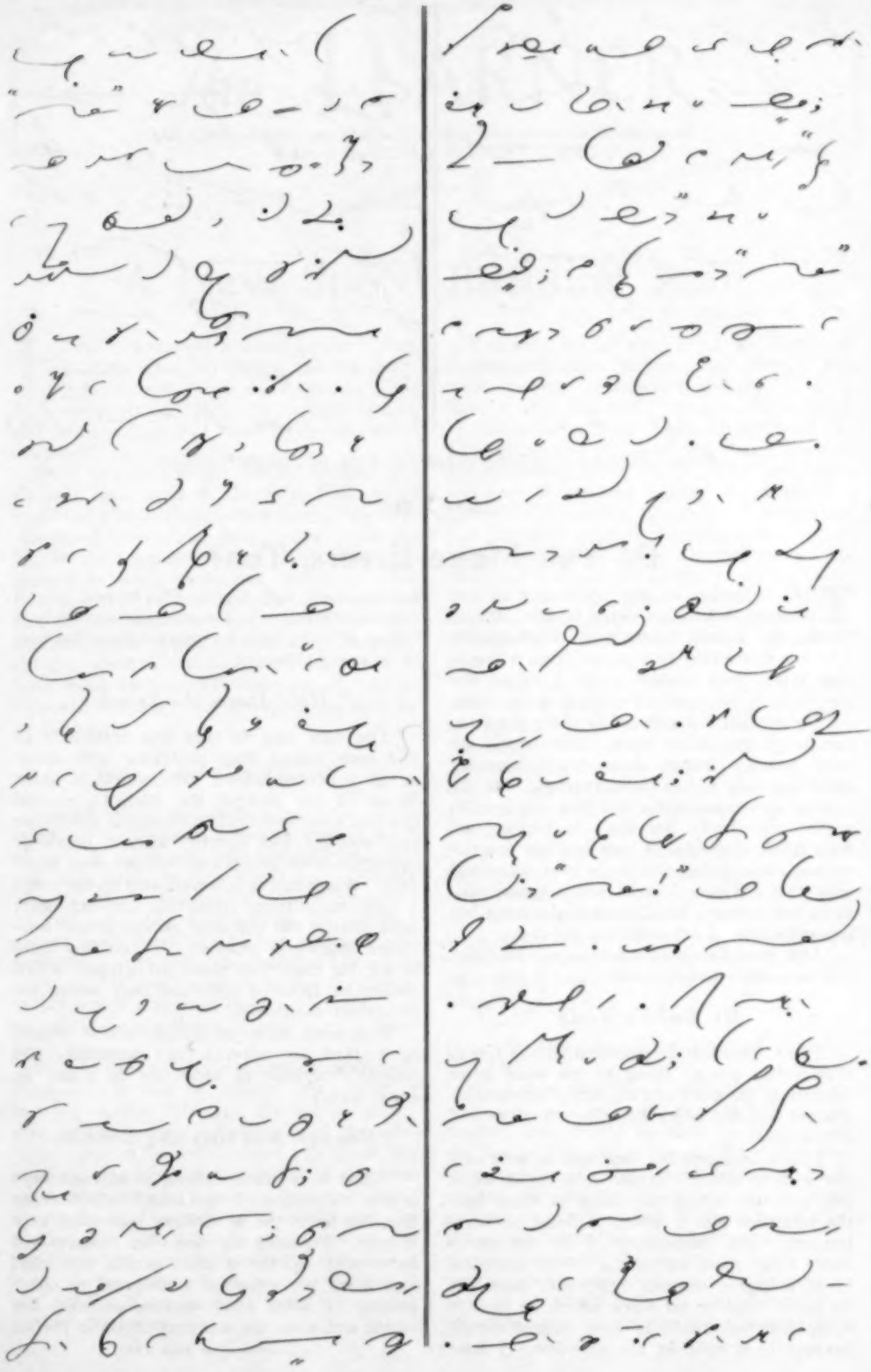
When you have decided on your resolutions, type them out neatly on a little white card—briefly, of course. Tuck the card away in your top drawer where you may look at it now and then and grade yourself on the keeping of each resolve. It won't all be A's, of course!

But I shouldn't make carbon copies for the others in the office! There are several things in life the value of which is enhanced if preserved a bit private. Perfume, you know, is soon spent if the stopper is left out of the bottle!

SEMAPHORE







—*From "America at Work," copyright, 1915, by Joseph Husband*

Do You Make Errors, Too?

THE following inquiry from one of our teachers is here answered by Mr. Harold Smith, our expert typewriting diagnostician.

"I am submitting two papers from a beginning typewriting student which I would like you to look over and offer suggestions upon.

"The student is a girl and is above the average in all her other work. Her hands are small and her fingers short, which may account for some of her faulty reaches. But she is never conscious of the fact that she is making errors—thinks her copy is perfect and finds it full of errors. I have had her practice writing the alphabet and she is quite successful with that. Today I gave her a rather difficult test to copy, thinking it might force her concentration. I am enclosing the copy.

"Any remedial suggestions you can offer will be greatly appreciated."

Mr. Smith's Reply

"The Credentials Department of the *Gregg Writer* has passed along to me your letter submitting the work of a beginning typewriting student and describing her characteristics and difficulties.

"I have analyzed her mistakes as well as I can without actually having seen her at work, and you will notice that most of them bear the reference No. 1, which is listed as 'carelessness.' By 'carelessness' I do not necessarily mean gross negligence. Often a student is of a highly nervous type, and, especially on timed tests or on work which he feels is being watched, tends to lose control merely because of a split in his attention. I have known many such typists who turned out all right in the end. As a matter of fact, my own typing of timed tests for years suffered because of this very difficulty.

Hold Down the Speed

"The only way to cure this trouble is to find some means, such as typing with music or at a predetermined rate which is about 50 or 75 per cent of the student's normal practice rate, and drill to maintain this lower rate steadily and fluently without break or hesitation with practically 100 per cent accuracy. When that is achieved, step up the speed a little at a time, remaining on each level until nearly 100 per cent accuracy and consistent fluency is attained. To do this there is nothing finer than short paragraphs, which should be repeated over and over under the conditions mentioned.

"Following each paragraph, errors should be marked and several lines accurately and smoothly written of each line in which an error occurs.

Practice Reaching and Stroking

"There is so much striking of adjacent keys in this student's work that I can't help thinking that her technique in striking individual keys is poor. Probably she raises her forearm and hand much too far in striking each character, and when her attention is diverted to copy-getting or some other extraneous idea, her hands and arms are weaving about in the air

(*Continued on page 255*)

The LEARNER

A Department of Helps for the Beginner in Shorthand
Edited by JOHN ROBERT GREGG

A New Speed-Building Plan

HAVE you ever stopped to think that, at the time you started to learn shorthand, your hand could already write with considerable speed the curves, circles, and straight lines that make up the shorthand alphabet?

They are the same curves, circles, and straight lines used in the formation of the longhand alphabet and, when used in forming shorthand characters, they differ from the longhand strokes in meaning only. When you started to learn shorthand, therefore, your task was that of learning new meanings and new combinations for these familiar strokes—a mental rather than a manual task. Throughout your shorthand course your task will continue to be more mental than manual. At no time will it become just a mechanical training of the hand.

Your Hand Can Do 120

Nearly every educated person can write longhand at 20 words a minute without much effort. A short test will convince you that you can write at this speed and probably faster without any special "speed practice." If you can write longhand at 20 words a minute, your hand already has sufficient skill to enable you to write shorthand at 120 words a minute. If you cannot write shorthand now at 120 words a minute, the reason is that you do not know shorthand as well as you know longhand.

Your hand is a wonderful piece of machinery. Because you use it nearly every waking moment of your life, you are apt to underrate its marvellous efficiency and dependability. But it is not a robot. It needs the mind to direct it. If the directions from the mind come slowly, it cannot operate rapidly. To apply to the writing of shorthand the writing skill that it has already acquired, the hand must be guided by a mind that knows every theory principle so thoroughly that it can tell the hand what to write without an instant's hesitation.

You may ask of what value are shorthand penmanship drills if the hand already can write fluently. Shorthand penmanship drills have a very important place in the building up of correct writing habits. They train the hand to control its speed and fluency so that the outlines it writes have correct proportion and are 100 per cent legible. From the first lesson in shorthand, accuracy of proportion and legibility must be insisted upon. Shorthand penmanship drills are the means for obtaining this desired accuracy and legibility. The speed-building plan presented here presupposes that correct writing habits have already been established in the elementary course.

As we said in our talk to you last month, you cannot become familiar overnight with the application of a theory principle to the thousands of words in the English language. You must continue to use the principle frequently until it has become so well known to you that you apply it automatically to the writing of new words.

Up to the time you complete the elementary theory course, you are building up a shorthand vocabulary consisting mainly of those words and phrases that are most frequently used in dictation. When you pass into the advanced course, your objective is to increase your speed from 60 to 100 or 120 words a minute.

The "Speed" Objective

If we state this "speed" objective in another way, you will understand more clearly the method that should be used to bring about the desired increase in speed. Your objective in the advanced class, stated differently, is to master the shorthand outlines of a large number of words of less frequent usage than those you learned in the theory course. By *mastery* is meant the ability to write these words quickly and accurately in context as well as separately. When you achieve this objective, you will at the same time achieve

the "speed" objective. In other words, when you can write instantly the shorthand outline for any word that is dictated to you, you will have no trouble in taking dictation at 120 words a minute.

A Plan for Speed Building

The unique and successful speed-building plan that is outlined in the following paragraphs is based on the fact that speed comes from an intensive and exhaustive study of theory rather than from a mechanical training of the hand by means of quantities of dictated matter. The student who follows this plan faithfully will soon eliminate every trace of hesitation due to an inadequate knowledge of shorthand theory. His hand will then be able to utilize to its maximum its native and acquired writing skill, and the result will be a speed of 120 words a minute or more with a minimum expenditure of time and effort.

This new method of building shorthand speed quickly is based on the plan of mastering a small amount of dictation material before more is given. A letter of average length is chosen and its vocabulary is analyzed to see what theory principles are involved in the writing of the difficult words it contains. These principles are then reviewed and a group of illustrations practiced so that, if the next letter has similar words, they need not be given special practice.

How It Works

Here is the way the plan works:

Step 1. The following letter, which appeared in the December *Gregg Writer,* is used as the source for a series of intensive speed-building drills. As soon as the student can write this letter at the desired speed, another letter is selected and the method repeated.

Dear Patron: This pencil was ours. In fact, our name is on it.

It is now yours, however; second-hand, in a way, but it may prove useful, nevertheless.

This is the first thing we hope you will do: Just get out your jackknife, sharpen the pencil, and jot down on the back of this letter the names of some of your neighbors who sell cream at some time during the year. The first name you write really pays us for the pencil. Each additional name will be simply a favor to us; but we feel sure that you won't mind, will you? We shouldn't. And so if we can ever do you a favor, just call upon us.

We want to tell your neighbors about "The Jacksonville Way." Of course, we shall not mention your name in writing them; however, if you care to tell them that you sent their names, we shall be glad to have you do so.

So, please sharpen the pencil and "get busy." We are further assisting you by enclosing an envelope, all stamped and addressed. We want your early reply! Hopefully yours, (189)

Step 2. The following analysis of the vocabulary of this letter shows that it contains only twenty words that can cause your hand the slightest hesitation in writing the shorthand outlines at a rapid rate of speed. Of course, it is taken for granted that you can write almost automatically the short, simple words of high frequency, of which there are eighty-eight in this one letter.

VOCABULARY ANALYSIS OF LETTER

Number of actual words	189
Deduct number of duplicates	81
Number of different words	108
Deduct number of high-frequency words	88
Words for special practice	20

Step 3. The preceding analysis enables you to direct your speed-building practice intelligently, and without loss of time or effort. Eight of the twenty words have been selected to illustrate the type of speed-building drills that should be practiced. The theory principles involved in writing these words and the corresponding paragraph numbers of the Gregg Shorthand Manual are given so that you may refresh your memory by a quick concentrated review.

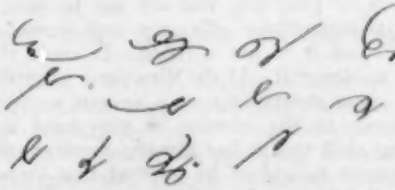
WORD	THEORY PRINCIPLE	PAR. IN MANUAL
pencil	*S* between strokes	51
names	Plural of brief forms ending in a circle	83
really	Suffix *ly* after a circle	82
additional	Terminations *dition,* etc	199
mind	Omission of *d*	178
shouldn't	Contractions blended	149
Jacksonville	Terminations *ville,* etc	241
hopefully	Suffixes *ful, ify,* etc	170
	Suffixes *ly, ily, ally,* etc	80

Speed-Building Drills

Look at each outline in these drills until its correct form is indelibly photographed on your mind. Then practice each outline until the instructions from your brain to your hand are so familiar that your hand writes the correct outline the instant you hear the word dictated.

Drill 1 (Par. 51)

Between strokes, when the circle precedes *s*, write the *s* with the preceding consonant; when the circle follows *s*, write the *s* with the following consonant.

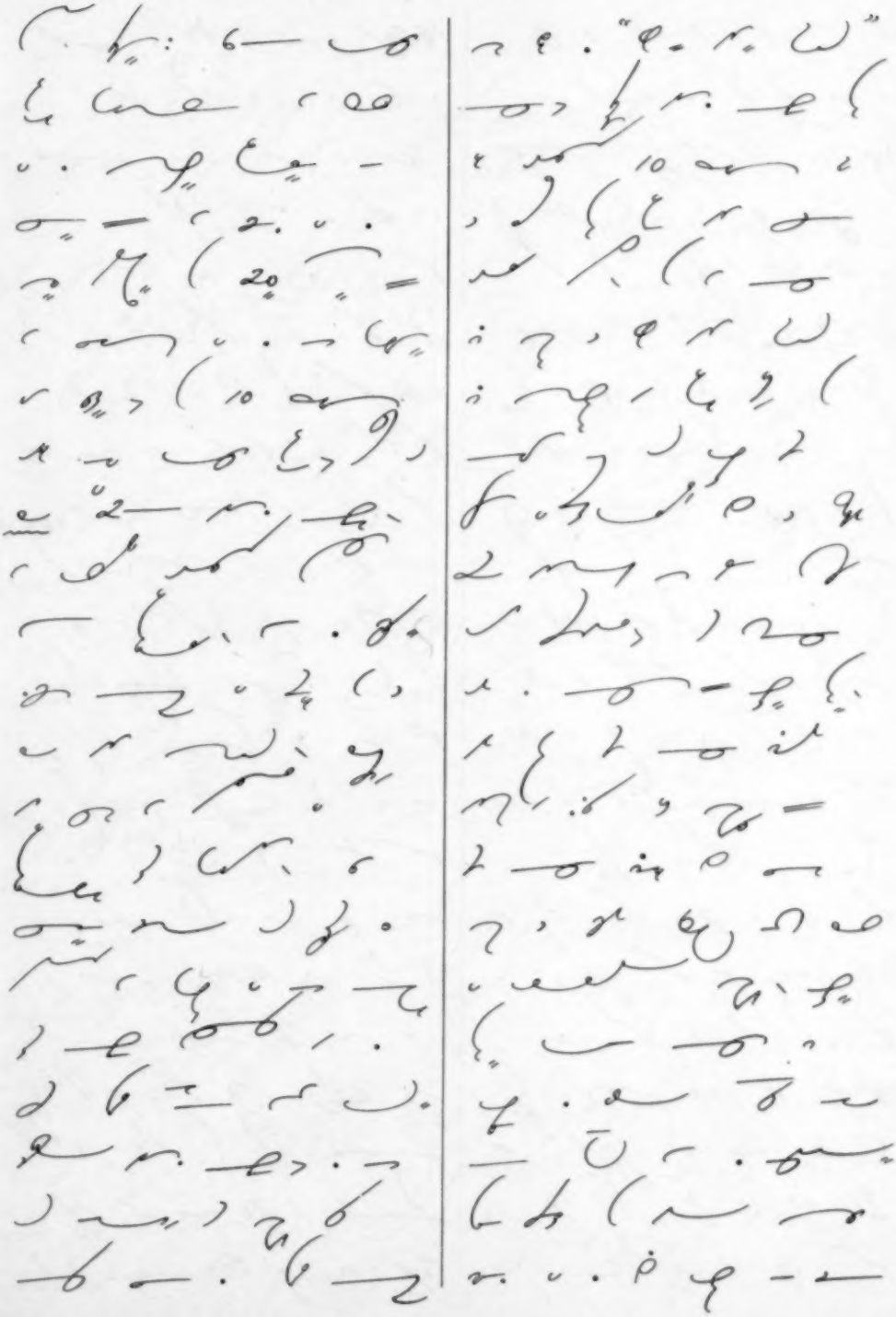


pencil, ransack, accede, basket, desk, least, task, cast, taste, chest, fascinating, deceit

(Continued on page 222)

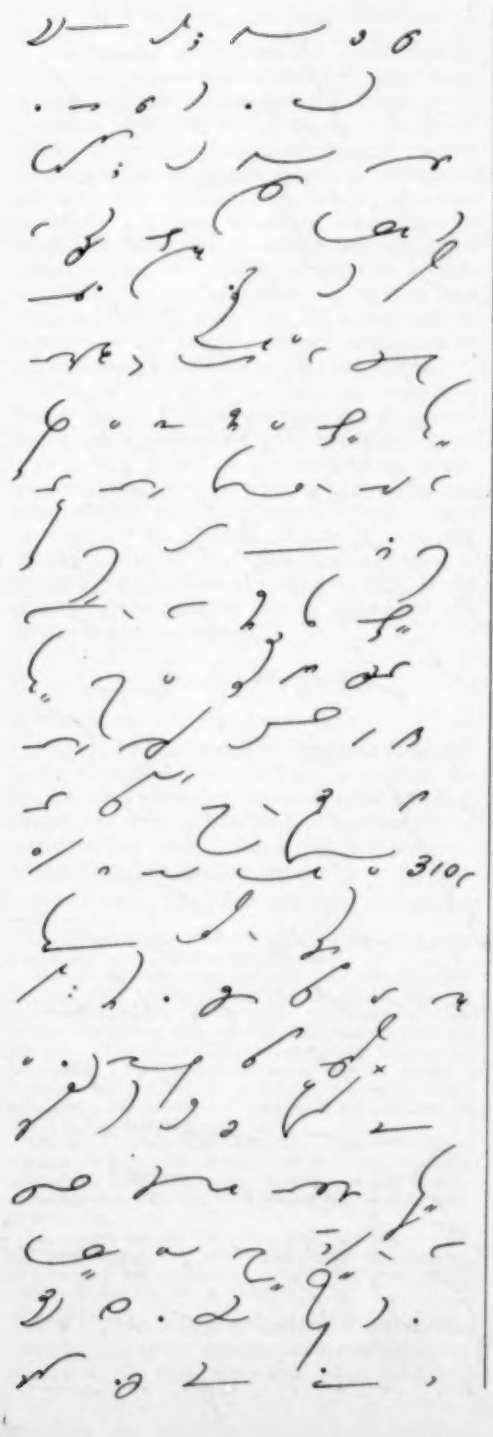
Three Interesting Business Letters

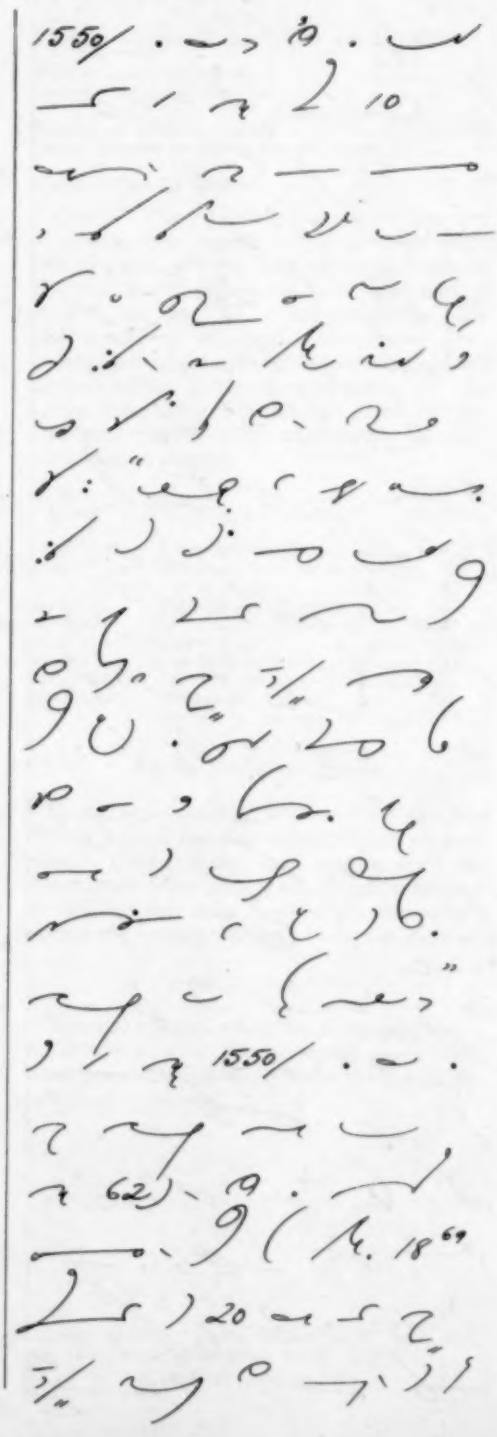
Reviewing All Twelve Chapters of the Manual



Three Interesting Business Letters—II

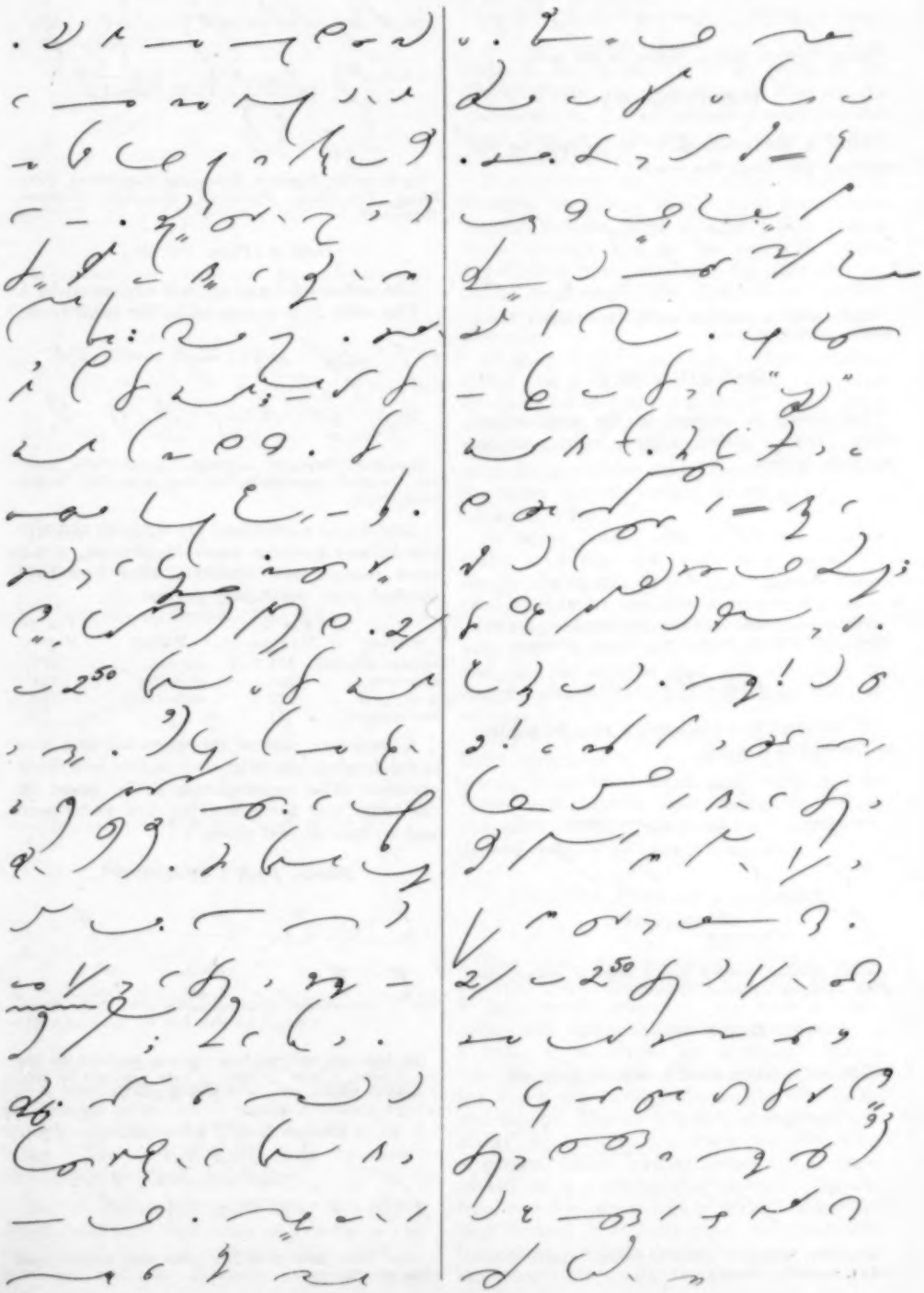
Reviewing All Twelve Chapters of the Manual





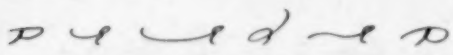
Three Interesting Business Letters—III

Reviewing All Twelve Chapters of the Manual



Drill 2 (Par. 83)

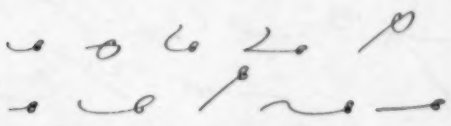
A change is made in the manner of adding *s* to express the plurals of some brief forms ending in a circle.



names, regards, letters, favors, credits, cares

Drill 3 (Par. 82)

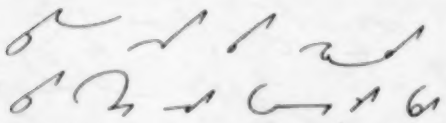
After a circle vowel, *ly* is written on the opposite side from the vowel.



really, namely, freely, formerly, daily, nearly, likely, dearly, clearly, merely

Drill 4 (Par. 199)

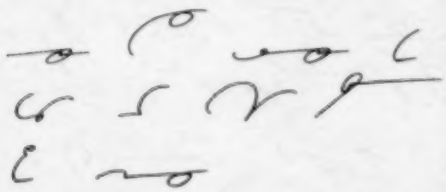
The vowel is omitted in the terminations *tition, tation, dition, dation, nition, nation, mission, mation.*



additional, condition, edition, consolidation, addition, definition, notation, permission, station, partition

Drill 5 (Par. 178)

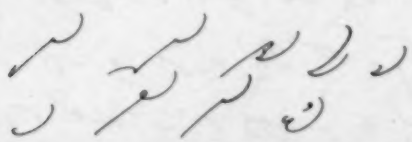
When slightly enunciated, *d* may be omitted at the end of a word.



mind, demand, remind, pound, pretend, intend, dividend, diamond, expound, command

Drill 6 (Par. 149)

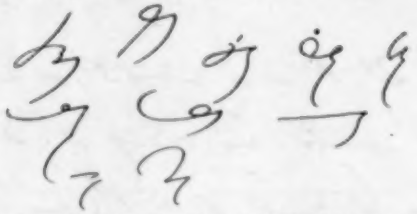
The *ent* blend is used in *wasn't, isn't,* etc.



shouldn't, couldn't, doesn't, haven't, isn't, won't, didn't, wouldn't, wasn't

Drill 7 (Par. 241)

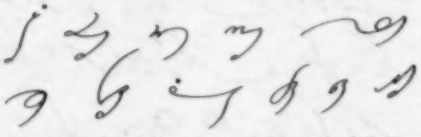
The terminations *ville, burg, field, port* may generally be expressed by the first letter.



Jacksonville, Danville, Zanesville, Harrisburg, Pittsburgh, Lynchburg, Plainfield, Mansfield, Newport, Davenport

Drill 8 (Pars. 170, 80)

The suffixes *ful* and *ify* are expressed by *f*. The suffix *ly* is expressed by the small circle.



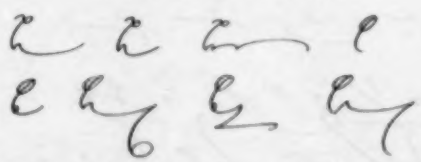
hopefully, fearfully, successful, wonderfully, grateful, careful, beautifully, helpful, powerful, useful, thoughtfully

Step 4. The letter you are studying contains the following seven types of phrases, which must receive your attention after you have finished your vocabulary review.

Phrase	Par. in Manual	Phrase	Par. in Manual
we-hope-you-will.	171	we-want	171
some-time	224	of-course	224
to-us	222	early-reply	171
we-feel-sure ...	171		

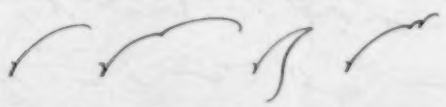
A necessary part of the speed-building plan is the development of greater facility in writing phrases. The seven phrase drills, based on the letter you are mastering, are to be read and written several times.

Phrase Drill 1 (Par. 171)



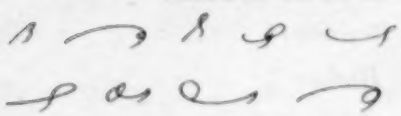
we hope you will, we hope you are, we hope you can go, I hope, I hope to hear, I hope you will be able, I hope to hear from you, I hope it will be

Phrase Drill 2 (Par. 224)



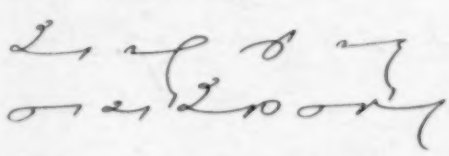
some time, some time ago, some time before, some time or other

Phrase Drill 3 (Par. 222)



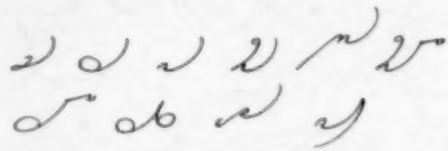
to us, give us, tell us, write us, let us, mail us, wire us, allow us, gave us

Phrase Drill 4 (Par. 171)



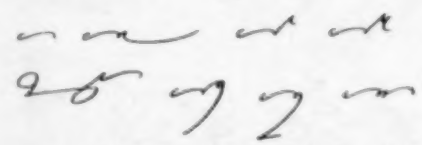
we feel sure, you may be sure, quite sure, you must be sure, I am sure, we are sure, we feel sure that, I am sure it will be

Phrase Drill 5 (Par. 171)



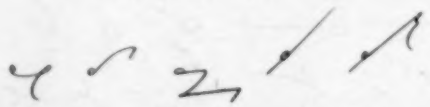
we want, I want, you want, if you want, do you want, if you want any, I want to know, I want to say, what you want, you want to have

Phrase Drill 6 (Par. 224)



of course, of course you will, of course it is, of course it was, as a matter of course, of course they have, of course you have not, of course you can

Phrase Drill 7 (Par. 171)



early reply, early attention, early information, at an early date, at as early a date as possible.

Step 5. After the vocabulary and phrase drills have been practiced, the letter should be dictated to you at 60 words a minute even though you feel sure that you can write it faster. This first dictation is in the nature of a "get-acquainted" meeting.

Step 6. Before taking the letter at a higher speed, read back your notes as rapidly as you can. Read first for comprehension, next for incorrect outlines. Encircle every incorrect form and afterwards practice the correct forms.

Step 7. Watch for these common faults found in the notes of beginners:

(a) Large, sprawling outlines.
(b) Wide spacing between outlines.
(c) Jerky or sluggish transition between outlines.

If your outlines appear much larger than those in the Manual or in the plates of the *Gregg Writer,* reduce them until they are the standard size. Large, sprawling notes take too much time to write and are harder to read than smaller notes.

If your notes are spaced more widely than those in the *Gregg Writer* pack them closer together; make them compact. One outline more to each line in the notebook means twenty-four more words to the page and reduces considerably the distance the stenographer's hand travels during a busy day's dictation.

If your strokes are made jerkily or sluggishly you will not see the speedy, *get-away* stroke at the end of the outlines. Slow, sharp angles will be present where speedy, rounded angles should be found. Try, also, not to raise the pen higher than is necessary to clear the paper, for the farther the pen travels the longer it takes.

A stroke made with confidence is more easily read than one made with doubt. A stroke written quickly and freely is more easily read than one written slowly and painstakingly.

The speed-building drills practiced before you "take" a letter will give you a confidence and ease of writing that will eliminate all sluggishness or jerkiness from your style of writing.

Step 8. After completing Step 7 have the letter redictated to you at 80, 100, and 120 words a minute. Read and criticize each "take" and continue your improvement practice until you have mastered the letter at the desired speed of 120 words a minute.

Use This Plan on Your Study Assignments

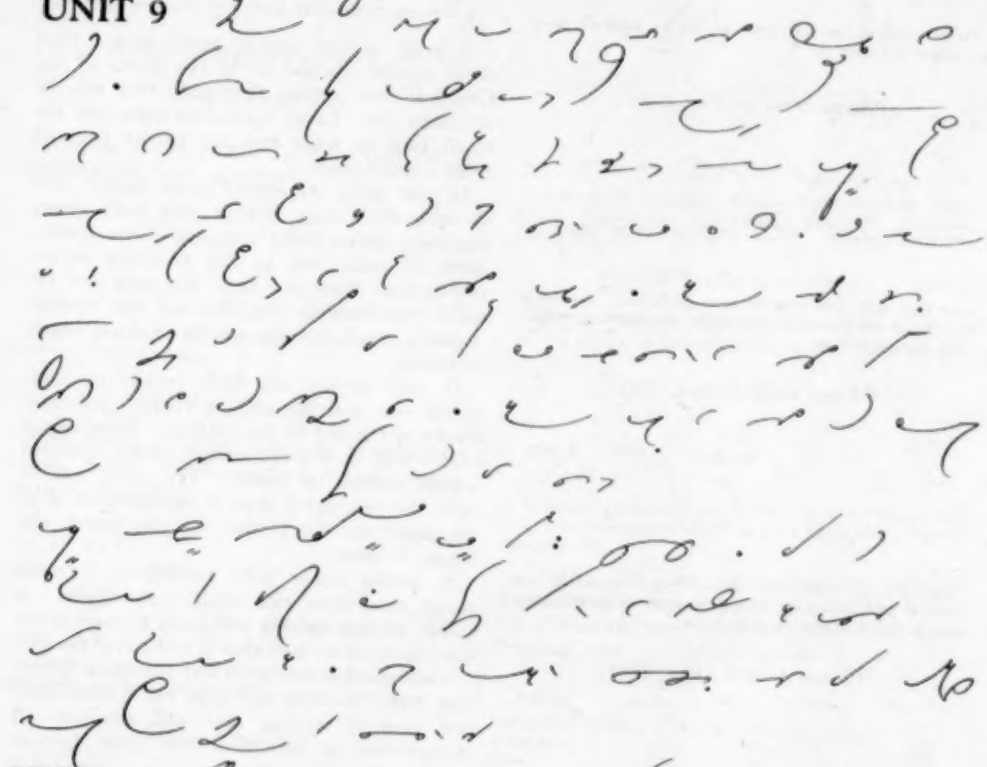
This ends our description of the speed-building plan. It is hoped that you will use it as a model whenever you have a study assignment that calls for the preparation of a letter or an article for dictation. Attack your assignment with the thought of mastering every shorthand principle involved in its vocabulary. The review will strengthen your ability to use the important word-building principles. Your writing speed will increase rapidly as a result of this intensive preparation, and this increase in speed will be permanent because it is built upon the permanent foundation of knowledge and not upon a mechanical, parrot-like repetition of outlines.

Some of the Brief-Form Drills

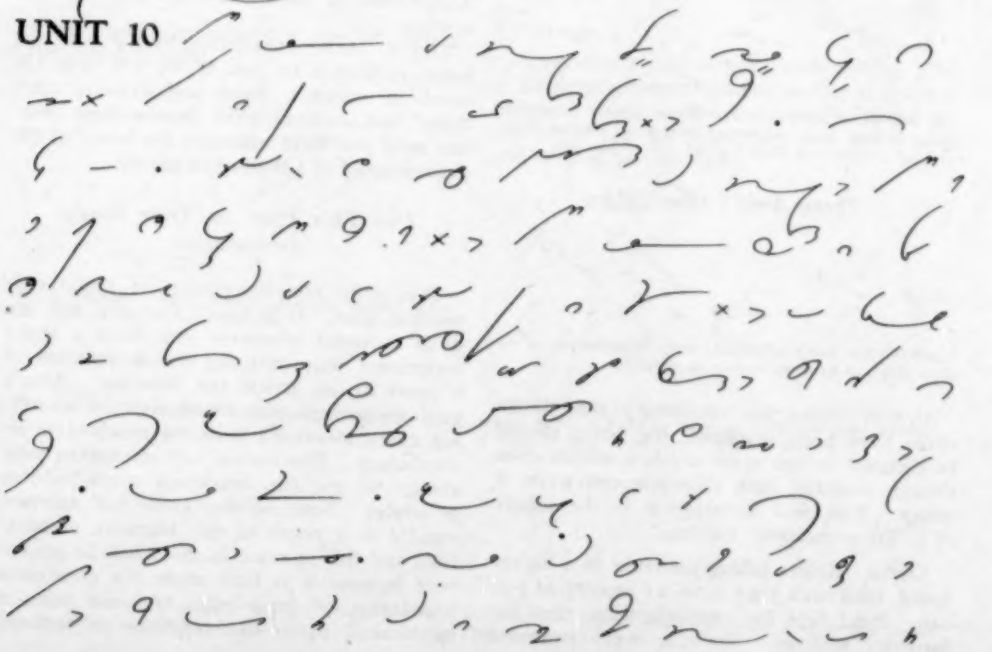
From "Dictation for Beginners"

By Edith V. Bisbee

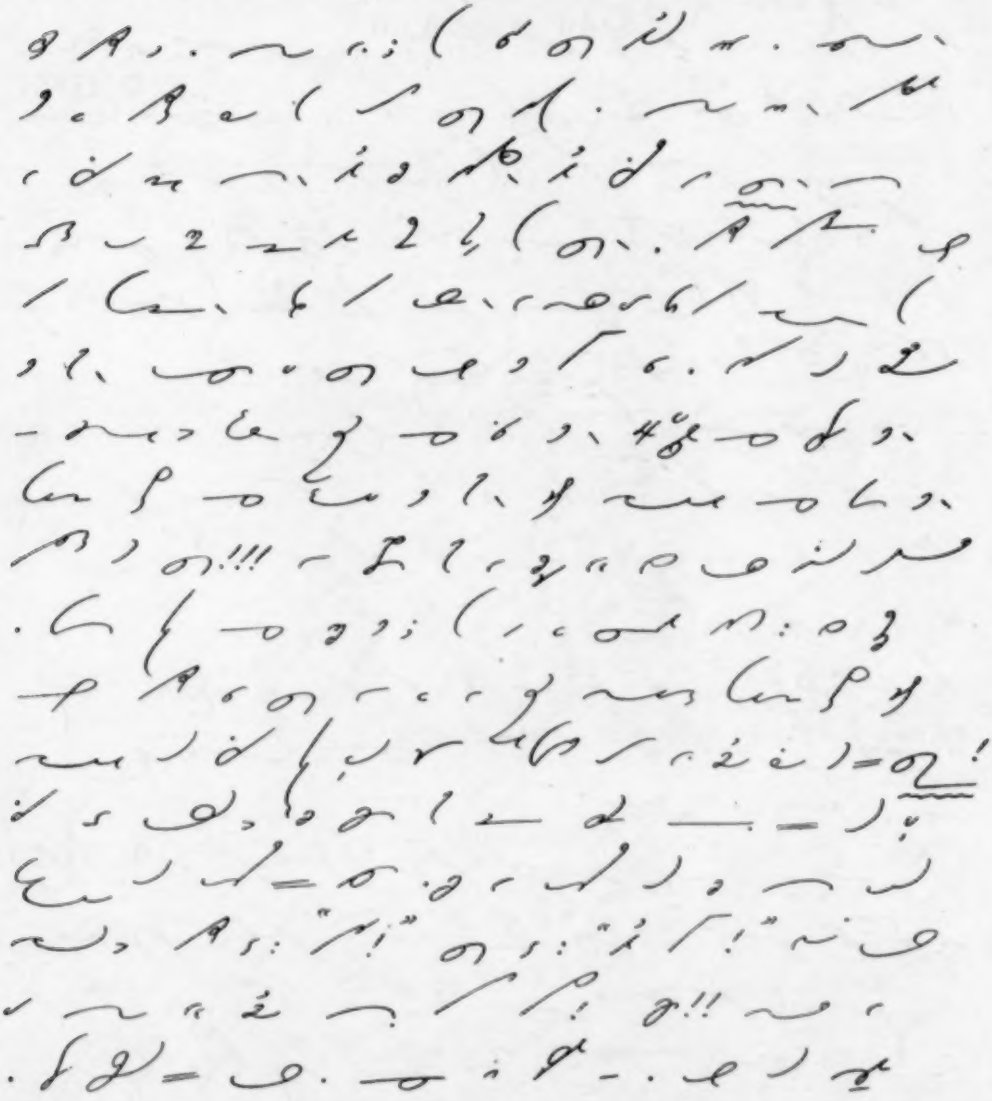
UNIT 9



UNIT 10



A New-Style "Talent Teaser"



CAN you read it? Probably not, without first knowing that the lines have purposely been mixed. There is nothing missing this time, but when you come to the end of the second line you will have to go hunting further down the page for line 3; further down still for line 4; down again, for line 5; and then up and down the page for the rest.

It will take a bit of "action" this month, you see, to read the message, but that is what counts in this old world.

How do you like this new-style "teaser"? Shall we give you more of them or go back to last year's models? Frankly, we are running a bit short of ideas for changing these "puzzlers." Any suggestions? Well, even if you can't think up something new on the spur of the moment, you *can* let us know which type of teaser you like best—which you would prefer us to repeat oftenest.

And now—how did you make out last month? The words to complete the December plate are: Line 1, *measures;* 2, *treasure;* 3, *glass;* 4, *below;* 5, *torch;* 6, *terrible;* 7, *concentrated;* 8, *these;* 9, *principle;* 10, *man's;* 11, *stove;* 12, *start;* 13, *steam;* 14, *through.*

Get them right? Good luck again for January!

Ten Years as T R's Secretary

Qualifies William Loeb to deliver a message, through the Gregg Writer, to the young men and women who are learning the art that placed his foot upon the first rung of the ladder of fame.

An Interview with Burt M. McConnell

New York City, N. Y.

IF the American Smelting and Refining Company were a battleship, William Loeb would be the executive officer, ranking next to the skipper. But it happens that this Guggenheim corporation is the largest of its kind in the world, with mines and smelters scattered throughout Alaska, the United States, and Mexico, and as far to the southward as Peru and Australia. As vice-president, Mr. Loeb, former stenographer, court reporter, and secretary to the President, is the administrative head of approximately 25,000 employees. Tall, urbane, substantial, he looks serenely out of his 34th-story office windows upon the towering spires of the Metropolis. This business of being an executive is nothing new to him. He has been in positions of trust requiring extreme tact, loyalty, and executive ability ever since Theodore Roosevelt, fresh from his campaign with the "Rough Riders" in Cuba, urged Loeb to give up court reporting and become his private secretary.

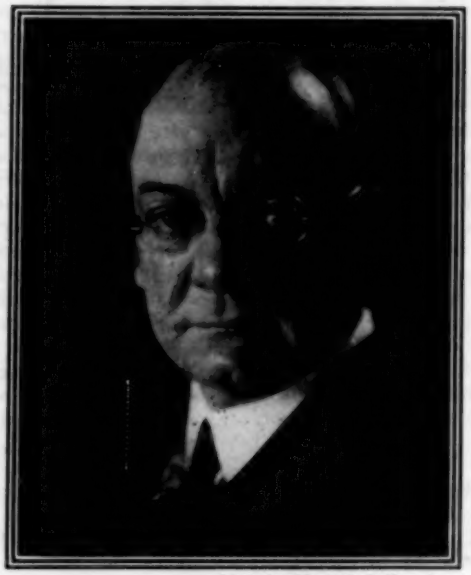


Photo by Blank & Stoller, Inc.

William Loeb
American Smelting and Refining Company

"It may sound strange, in view of Roosevelt's subsequent success as Governor, Vice-President, and President," Mr. Loeb observed, "but at the time—1899—the prospects weren't so bright. My appointment as the Governor's stenographer was only temporary, and at the end of two weeks I informed him that it would be necessary for me to go back to my court reporting; that I simply couldn't afford to work for the salary the State paid. Governor Roosevelt was surprised; he had not known of the temporary arrangement. 'Well,' he said 'if that's all, I can pay you the difference out of my own pocket.' And so the arrangement was made. His willingness to do that was the greatest compliment he could have paid me. It showed that he valued my services, and, with that realization, I turned to and worked like a horse."

There are some men who, when Opportunity knocks at their door, open it a crack and peep out. William Loeb isn't that sort; one gathers that he flings wide the door and takes Old Man Opportunity's hat and umbrella. At any rate, that is what he seems to have done in Albany the day Roosevelt took the oath of office. At that time, the Executive office at the capitol was not very well supplied with first-class stenographers, and young Loeb had joined the corps for two weeks' work during a lull in Grand Jury proceedings. Into the stenographers' room came tales of how difficult "Teddy" was to "take." The shorthand writers, therefore, were literally shaking in their shoes; at any moment a call might come from the impatient Roosevelt, for several days' correspondence had piled up on his desk at the Executive Mansion, where he was awaiting the inaugural ceremonies. Suddenly the 'phone of the executive office rang.

"Send me a *good* stenographer," shouted the new Governor.

The 'phone was hung up and the pot-hookers went into a huddle—although this football term had not then been invented.

"You go, Bill," suggested one of the regular staff to the newest member—Loeb. And Loeb went over to the Executive Mansion, notebook in hand.

"Were you scared?" I asked.

"No; why should I have been? I had re-

ceived a thorough groundwork in shorthand during my second year in high school, first studying at night, then, after some progress had been made, in the day class. This was followed by a regular course in a well-known commercial school. Positions in railroad, express, and law offices, together with overtime work for a newspaper correspondent, a surgeon, and a bishop, prepared me for the job of official stenographer to the New York Assembly."

"How old were you then?"

"Twenty-two."

Ten years before, at the age of twelve, I learned from other sources, he had been a telegraph messenger at Albany during vacation. Later he was graduated from grammar school at the head of his class. His ambition was to be a court reporter—a *good* one. By taking dictation in various offices, he acquired a business background and at the same time equipped himself to take expert testimony. He became the private stenographer of several public officials, and thus he "knew the ropes" when Roosevelt came on the scene. At night he studied law. He was one of the stenographers of the New York State Constitutional Convention. All this was so much valuable experience. Grand Jury stenographer, court and convention reporter, he naturally wasn't "scared" when Governor Roosevelt summoned him into his office for two hours' rapid dictation.

Young Loeb wondered when the new Executive would stop for breath or to collect his thoughts, but the killing pace did not slacken until lunch time. He did not miss a word in those two hours, and in the afternoon the finished copy was laid on the Governor's desk for signature. No corrections were necessary.

The next morning, Governor Roosevelt asked for "the same stenographer I had yesterday." After completing in a satisfactory manner the Executive's second batch of dictation, the erstwhile court reporter seemed to be all set for a permanent place in the office. Most shorthand writers would have jumped at the opportunity, but the low salary didn't appeal to Loeb. When, however, the Governor offered to "fix that," all thoughts of being a court reporter were shoved into the background.

Thus began an association between the future President and the efficient young stenographer—one of the most intimate ever formed by the temperamental Roosevelt—which continued until the latter's death. Of the decade that followed, Loeb says: "I count the ten years spent with Theodore Roosevelt the greatest, most colorful, and most interesting of my entire life—and I am sixty-five."

Loeb was Roosevelt's private secretary from the day of his inauguration as Governor until the end of his public career. He was more—a trusted political adviser. He had been raised in the Albany school, and therefore knew his way about. The New York State politicians who found Theodore Roosevelt "hard to handle" planned to lay him on the political shelf by nominating him for Vice-President. Loeb got wind of their plans, and so informed his chief. Roosevelt thereupon sought out the political "bosses"—all this is history—told them a few things, then announced flatly that he would not accept the nomination if it were tendered. But in the next few days the Governor, assured on every hand that McKinley could not carry the West without the "Rough Rider" hero's aid, consented to run.

When Theodore Roosevelt was elected Vice-President, he took Loeb to Washington as his private secretary; when he became the Chief Executive, on the death of McKinley, Loeb was taken to the White House as assistant secretary to the President. When, soon afterward, George B. Cortelyou was promoted to Secretary of Commerce and Labor, Loeb succeeded him as Secretary to the President and served in that capacity until the end of the Roosevelt Administration in March, 1909—a decade of faithful service.

When these two went to Washington, there was little for them to look forward to except a round of somewhat onerous routine duties. In fact, each agreed that at the end of four years, when it came time for them to make their exit from politics, they would again take up the study of law. After McKinley's tragic death in 1901, however, the Vice-President took up the burdens of the Chief Executive, and his secretary stayed with him until the inauguration of President Taft.

Loeb doesn't say so, but history records that Theodore Roosevelt as President was one of the most difficult of men for a private secretary. All one needs to do, in order to check up on the many embarrassing complications from which Loeb saved his chief is to consult the newspapers of those eight years at Washington. One of Loeb's hardest jobs was to protect Roosevelt from himself. If his chief insisted upon dictating a sizzling letter to some politician, denouncing him for something or other, the diplomatic Loeb would, on some pretext or other, hold up the letter for a day or two, and thus give his volatile "boss" time to cool off. Meanwhile, something was almost sure to happen to make a caustic reply unnecessary—and the President of the United States would be saved from making incendiary utterance in the newspapers or writing a sensational letter. No one except Loeb himself knows how many indiscreet letters and comments were suppressed—and Loeb won't tell. His idea of a secretary is one that "does not talk, either in office or after he has gone out of office." That is why he has never written a book about the Roosevelt decade.

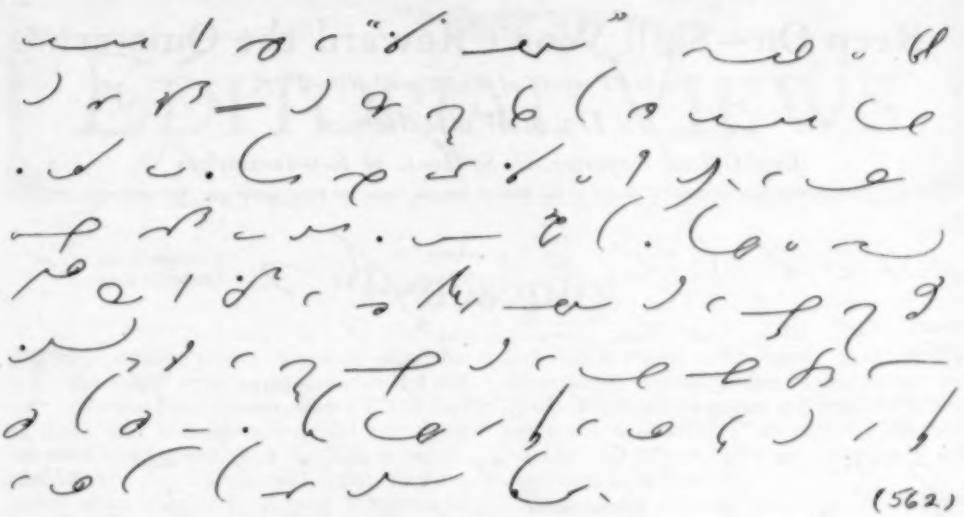
(*Continued on page 231*)

From "Youth's Companion," in "Expert Shorthand Speed Course"

(This article can be read by any student who has completed the eighth Chapter of the Manual.)

Diamond Match Co.—International

Drying Matches on Endless Chains
One of the Intricate Machines for Making Matches



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Ten Years as T R's Secretary

(*Continued from page 228*)

Callers at the White House frequently were amazed at the President's wide range of information about current affairs; it was one of Loeb's jobs to gather this information. For years he kept his chief abreast of events throughout the world. Cabinet officers came and went; the Senate and House of Representatives met and adjourned; ambassadors were appointed and recalled; wars were fought; newspapermen grew gray in the service of their dailies at Washington, but there was always William Loeb, Secretary to the President, grave, courteous, loyal, efficient, firm—and very calm under the most trying circumstances.

Taft, Roosevelt's successor, has been mentioned in connection with the rise of W. Morgan Shuster. Mr. Taft was inaugurated at a time when smuggling was considered smart in New York's highest social circles—and very profitable in others not so high. The practice was so thoroughly systematized that it was quite common for smugglers to look for a customs inspector with a white carnation in his buttonhole—this flower being the white badge of bribery. Everybody in New York knew about these things, but apparently nobody cared.

Now, Taft had made a record as an administrator in the Philippines; as President he decided to stop smuggling at the port of New York. The job of Collector of the Port, in point of influence, responsibility, and opportunity, ranks with a Cabinet office. Up to that time, the Collectorship had been the political sinecure of amiable old gentlemen, who used their tremendous power to keep in line the politically faithful of New York State. President Taft decided to change all this; he looked about for a comparatively young man, with some administrative experience and plenty of backbone. Loeb, he decided, was the man for the job. The former Secretary to the President had the essential qualifications, including diligence and an ability to grasp and sift and analyze a multitude of details. Above all, he was honest. He had youth and strength and a good memory for facts. So Loeb was appointed. Many opposition newspapers said the appointment was a reward for his long and faithful service under Roosevelt. But there was a great deal more behind the Taft selection than was generally known at the time. In a short while the revenues from customs more than doubled! Two hundred and fifty employees were found to be so incompetent or dishonest that they were discharged. The customs office, perhaps for the first time in a generation, was placed on a business basis.

The man who did this is now the executive vice-president of a business that produced 1,760,702 ounces of gold last year in different parts of the Western Hemisphere. This metal, at the conservative estimate of $16 an ounce, was worth more than $28,000,000. Last year the company mined over 2,000,000 *tons* of other ores, and in addition smelted a similar amount for various companies.

"Most young men and women who fail to get a good start in life," observed Mr. Loeb, "lack a clearly defined goal. They go out into the business world with little or no training. The result, quite often, is that they waste

(*Continued on page 259*)

Keep On—Skill Won't Reward the Quitter!

From "Factors of Shorthand Speed"

By David Wolfe Brown

Late Official Reporter, U. S. House of Representatives

(One of each pair of words is correct in the place it appears; select the right one as you read along.)

EDITORIAL VIEWS

"Penosophy"

THE relative merits of pen or pencil for shorthand writing have been argued and re-argued many times. There will always be those who, notwithstanding the arguments for or against, place their faith in a pencil; just as the pen addicts will insist that the pencil is an inferior instrument compared to a pen. There is something "homey" about a pencil, like an old pair of shoes or a snug, comfortable nook by the fireplace. It requires no "breaking in." Just sharpen it occasionally, and it glides comfortably, effortlessly across the page. It doesn't scratch or "kick up" the paper, and it doesn't require a periodic "drink" at the inkwell, but goes tirelessly about its work like a dependable old steed, who requires no coaxing or bullying.

The pen, on the other hand, is a more formal instrument, like full dress or dining out. It needs a bit of fussing to get it working right, like the little black bow that must be tied with both ends even, or that streamer of chiffon which must fall just so. It is stiff and it is cramping, and there is nothing really comfortable about it at all, but how "dressy" we feel with it, how important and ambitious to be at our brightest and our best.

There is perhaps no real scientific reason for it, but the minute we pick up a pen we are immediately put on our best behavior. We can scrawl all over the page with a blunt pencil, without the slightest twinge of conscience, but immediately we find our writing translated into the firm, delicate tracings of a pen, we at once become self-conscious and careful. There is something permanent and final about a pen stroke that there isn't about a pencil line. A flip of the eraser and the pencil line may be obliterated and forgotten, but not so with a pen outline. Almost unconsciously we become more responsible creatures with a pen in our hands. Like donning the party suit, we are put on our mettle to be something that we weren't when we were in our old clothes.

A pen *is* a fussy thing. It is fussy because it is one of the most personal instruments in the world. No two persons hold a pen or use a pen in exactly the same way. It is rare that one person can take up the pen of another and find it suited to his hand. And yet for some reason beyond the ken of psychology we somehow expect to go to the stationer's and buy a pen that will "fit" us perfectly the first time we use it. And how we complain if we don't happen to find it!

Consider the fountain pen, one of the most universally used instruments today. Consider it from the point of view of a shorthand writer, who requires more of it and is more dependent upon it than any other possible user. Yet from the shorthand writer the fountain pen receives more maligning than from all other classes of users combined. The shorthand writer is rarely completely satisfied with his pen. Either it scratches or it won't flow, or it flows too much, or the line it makes is too heavy. Usually it is one of two definite complaints—it scratches or, if it doesn't scratch, the line is too heavy.

Nine out of ten shorthand writers in purchasing a fountain pen naturally select a point that makes a fine, delicate line, and are surprised to discover that it scratches when they put a little pressure on it as they push it rapidly across the page. They thereupon do one of two things. They take it back to the store and get it "fixed" or exchanged for one that won't scratch, or they worry along with it for a few months until the scratch is gone. In either case, they are astonished to find that, although the scratch is gone, it doesn't any longer make the fine line that they had set their hearts on.

There is no denying that a fine, delicate line makes for beautiful and accurate shorthand. Shorthand, so written, is perhaps the finest specimen of the penman's art; but shorthand is strictly a practical art, and in practice that which is most beautiful is that which is most useful. If a fine, delicate pen line cannot be written under pressure without scratching or "kicking up" the paper, then that is not the kind of a line best adapted to shorthand. If the first essential to shorthand speed is a smooth, frictionless contact of penpoint with paper, then that is the consideration and not abstract artistry, that should be dominant in the selection of a penpoint.

It is impossible for the pen maker to make a pen possessing both qualities—extreme fineness of line and smoothness of point. In the very nature of things, a fine point is bound to dig into the paper and scratch, especially under pressure; and, by the same token, a blunter point, making a heavier line, will glide smoothly over the paper without digging into it. The ideal shorthand point is somewhere between these extremes.

The shorthand reporter, who requires the most of a pen, chooses a point that the average stenographer would consider blunt. From experience he knows that, while he is sacrificing the finer line, the blunter point gives him greater speed and ease of operation. He spends most of his care, in purchasing a pen, upon seeing that he gets one with a good, free flow. He knows that, whatever point he chooses, the very process of "breaking it in," to which he will subject it, will eventually broaden it till it makes a smooth, frictionless line.

Most pen dissatisfaction is caused by the unreasoning insistence upon both a very fine line and a smooth point. Both are impossible in the same pen. There is a happy compromise as between the two, with the emphasis always to be placed upon the smooth, easy contact, rather than the fine, scratchy line.

—*C. L. S.*

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Standard Tests for 1932

FOR several years the Gregg Publishing Company has prepared a series of standard shorthand tests for use in interschool contests. Last year the company added a series of standard typing tests to take the place of the tests that had been issued for many years by Mr. J. N. Kimball in connection with the Annual International Typewriting Contests, which were discontinued in 1930.

The Gregg Standard Tests are not to be confused with the monthly transcription and typing tests supplied by the *Gregg Writer*.

Three sets of standard tests have been provided: One for local, county, or subdistrict contests; one for district or sectional contests; and one for the state or final contests.

The tests will be sent only to authorized chairmen of Contest Committees. The shorthand tests are supplied without charge. A nominal charge of five cents a copy is made for the typing tests. Orders for these tests should be sent to the Gregg Publishing Company, 270 Madison Avenue, New York, and *not* to the *Gregg Writer*.

A more complete description of the tests will be found in this month's issue of the *American Shorthand Teacher*.

CURIOUS CLIPPINGS

And yet they must be true,
We Saw Them in the Papers!

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ART and CREDENTIALS DEPARTMENT

Conducted by FLORENCE E. ULRICH
270 Madison Avenue, New York

"Your Best Friends Won't Tell You"

ONE bright Saturday afternoon in late summer a little colored boy was seen to stroll along through the cool, green path of a cemetery reading the inscriptions on the tombstones. Presently he came to one less pretentious than the others that seemed to trouble him. He paused, cocked his head first on one side and then on the other, then, propping his hands on his knees, closed one eye the better to see, and read: "Not dead but sleeping." Straightening up, he scratched his head and remarked: "Well, he sure ain't foolin' nobody but hisself."

The funny thing about shorthand is that we cannot fool anybody—not even ourselves. Either we are good or we are not, and no amount of "kidding" ourselves into thinking we are better than we are will improve our skill one iota. Some of you, for instance, will think you write good shorthand notes until your work is entered in the O. G. A. Contest, and then straightway discover the writing is not so good! This may discourage some of you and make you "peeved," when it ought to react in your seeing the necessity of getting down to some good hard practice until you *are* among the best! It does not take so much time as one might imagine, but requires concentrated and intelligent study. It means you must develop the power to see mistakes, and Job's patience in correcting them.

An "Inside" Tip

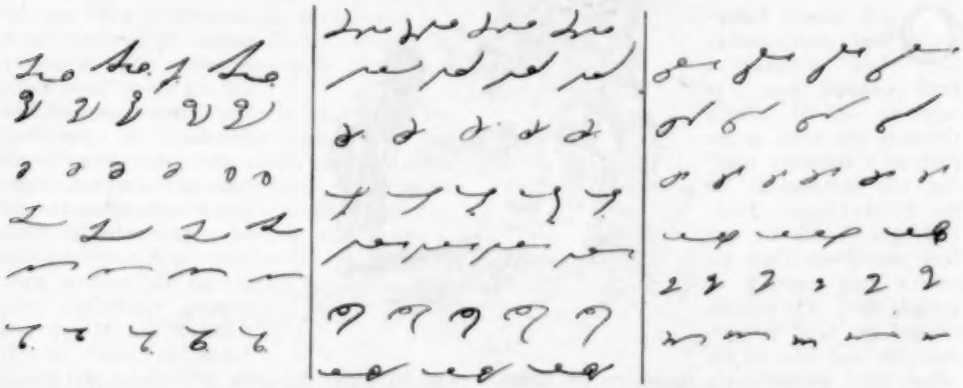
Even your teacher may hesitate to tell you just what she thinks of your notes. Really!—she may want to sometimes, but be afraid of hurting your feelings. The Contest Committee will not be hampered by any such scruples. The members will not know "how much Mary has improved her shorthand in the last week" nor "how well John writes now as compared with what he did when he started." What they will see and be guided by is how their writing compares with that of the Marys and Johns in other schools who have had the same advantages and disadvantages. I am going to give you a little inside information, though, that will be helpful if you take advantage of it. The members of that Committee do not like to fail papers—and for two obvious reasons: In the first place we have to correct every paper that fails. That's enough to make us prefer to have every paper pass! It is much simpler to have the penman write a Certificate of Membership. The second reason is that we know with what disappointment students usually receive the return of a specimen, and this hurts our feelings! We'd like to issue a certificate to every one who submits a specimen to us, but we have the fine traditions of the Order of Gregg Artists to uphold and the high standard of accomplishment attained through that organization to maintain, and we know we have your approval. For this reason papers that do not come up to specifications are returned with criticisms and suggestions for improvement. The mere certificate cannot possibly do a writer any good if he is not writing shorthand well enough to merit it.

This applies to the O. G. A. pin awards also. Did you ever stop to think what it would mean if 25,000 students were to write well enough this year to win the gold emblem of the Order? It would be an outstanding accomplishment

in penmanship skill that would reverberate the length and breadth of this land for years to come—or until other years produced equally as good or better records. That is one reason why we urge you to become not merely *good* shorthand writers, but better than the average. Another is that the best employers are looking for those stenographers who *are* better than the average, because they perform twice as much work with a minimum of supervision.

Are You Good at Fault-Finding?

To help you develop a "Cyclopean" eye, we are reproducing, for you to analyze, some outlines clipped from specimens received in last year's Contest. Every test copy has certain "key words" that stand out in a specimen and enable the examiners to tell whether or not a writer has given sufficient attention to the quality of his notes. These words are not determined beforehand, but "come to light," as it were, during the examination of thousands of manuscripts each month. It is physically impossible for us to read each paper word by word, as you may guess, but our own "Cyclopean" eye is well developed.



Can you find the faults in these Specimens?

We soon discovered last year that the words most generally incorrect were *degenerating* (*d*, *n*, and *r* too long and *j* too short, usually), *has found* (*s* too long, *f* too short and improperly made, plus too small a circle in some cases), *way* (hook too big and circle incorrectly written). *To feel* (*f* too long and shallow or *t* too long and *f* too short and straight, and improper joining of *el*), *to go* (*t* too long, and improper curvature of *g*), *repeating* (usually too large, *r* tipped down at end). *Victory*—that was a gem!—(*v* too short and incorrectly made, *i* too large, *k* too long and incorrectly made, *t* too long, and *re* tipped down at the end). That word was the outstanding one in last year's Copy, and the key to the general shorthand style, as it contained many of the required elements of good writing. *Dreamed* (*d* too short or too long, *r* tipped down at the end, circle too large, and *md* incorrectly written in both form and slant), *fighting* (*f* too large and incorrectly formed, and *t* too long), *living* (*l* tipped downhill at end, circle too large, and *v* incorrectly made), *dreams* (*dr* not properly made, *s* too long or too straight). *That can be* (*th* too straight or too long, *k* too long, *b* too short and incorrectly made), *realized* (*r* too long or shallow, *l* too short or shallow, *s* too long and improperly slanted), *ideals* (vowel incorrectly joined at the beginning, usually starting with an extra *s*-like stroke where *d* crossed the tip of it, or with the circle not closed at all, *d* too short and wobbly, *l* too shallow or tipped down at end, *s* too long, or slanted like *x*). *Attend* (failure to close circle), *satisfaction* (incorrect formation and slant of *s*, *t*, and *sh* too long), *realization*—well, this was a "teaser," but we gave you plenty of practice on it, so thought you would be expert in writing it. *Effort* (*f* incorrectly made, *t* too long), and *success*—what a hopeless picture some of you made of *success!* (*s* too long usually, or too short, and incorrectly curved, *ōō* too wide, and *k* too long). Analyze the forms shown, from last year's Contest papers, and see how much you can improve on the writing of the outlines. Comparing these outlines with those in the shorthand pages of your magazine, or textbook, to see how they should be made will be a good project for your shorthand study club.

Hunt Out This Year's "Key Words"

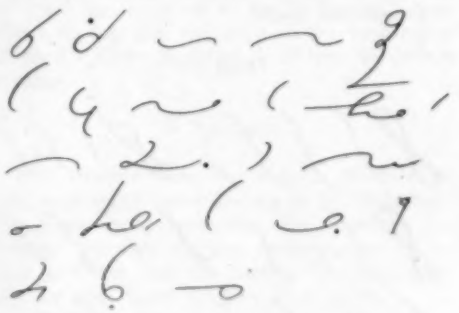
I shall not tell you the "key words" to this year's Contest Copy, but we will give you plenty of practice on them—and if you are wise you will ferret them out for yourself as you go on with the regular penmanship practice for this month!

Penmanship Pointers

(Continued from the December issue)

PRELIMINARY to continuing our study this month, let's take a little warming-up exercise on the words from the Contest Copy that can now be written.

Writing Test 8



I would, hard, work, great, achievement, but, purpose, clear, put, machinery, it, good, feeling, for, greater, when, generated, by, liking, each, finish, being able, my

How to Analyze Your Notes

After you have written this Writing Test once, analyze your notes, point by point, as follows:

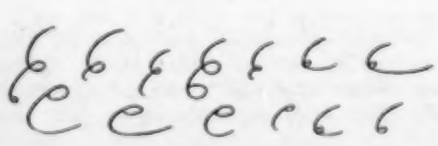
Are the circles joined correctly before and after strokes? Are they joined at right angles? Are they well rounded? Are they closed? Are you retracing circles, or stopping at the point where the circle is completed? This check applies to *I would, hard, achievement, clear, when, liking, each, being able, my.*

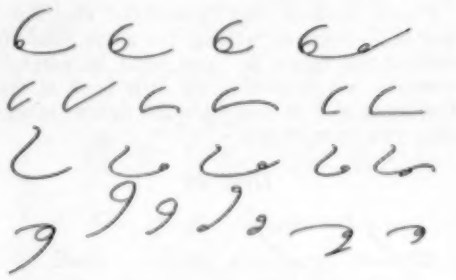
Are you making good differentiation in the size of circles and length of strokes? Add *machine, feeling, generated,* and *finish* to your list for this check.

Are the straight lines kept straight and uniform in slant and size? Are the curves written correctly? Are the reversed curves correct? Is the whole copy fluently written, with the *fade-out* or *get-away* stroke at the end?

Now you are ready to go on with the drills for this month. If your hand still feels tight or cramped, limber up with some practice on the direct motion oval, then follow with a continuous writing of the words in Drill 24.

Drill 24





Throttle down your speed until you are writing the whole drill in one minute with good proportion, movement, etc., and then see if you can speed up until you are writing it in thirty seconds, maintaining good formation.

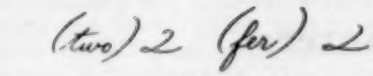
Drill 25

Ready for practice on the indirect oval used in writing *gv, kv!* Remember that *k* and *g* start with a curved motion, but have the greater curvature at the end. Watch form and slant of *f.* It is a "key" structure in your shorthand notes! Eight to the line, four lines in fifteen seconds of this exercise, and then you are prepared to add another letter and write *kft.*

T is written short and upward. While *kf* and *kv* are written with one impulse of the pen to the count of *1-2,* you will write *kvt* to the count of *1, 2, 3.*

Picture 16

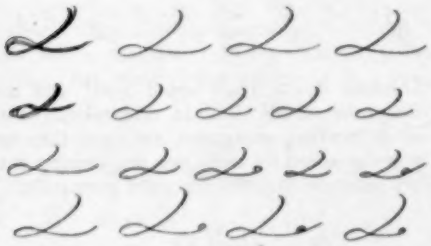
How are you making those *f*'s and *v*'s? Check your notes carefully.



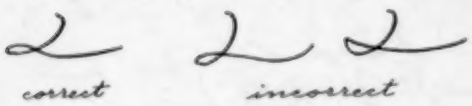
Picture 17

Please observe that essentially the same motion is used in writing *fer* as is used in making the figure 2. You must be careful, however, not to employ the little hook at the beginning of *f*, as you do in the figure; otherwise you have *ōō-fer*.

Drill 26



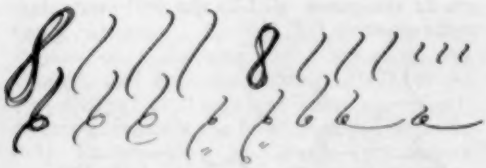
Because it will help in acquiring the correct motion and form, let us retrace the combination *val* in Drill 26. Note that you are to complete the circle after the downstroke in *valley* before beginning the sweep of *l*. Note the following picture.



Picture 18

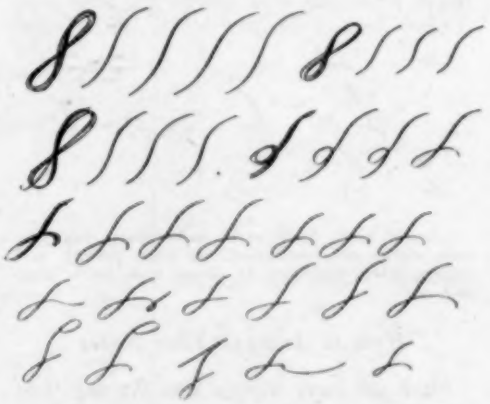
Can you see the difference, and are you writing the forms correctly? Requires a little patience to acquire just the knack of writing this correctly, but once you have it, you will get a great deal of pleasure out of writing the character. On the other hand, if you are not practicing conscientiously you will probably slip into the careless habit of writing *vakl*, or an angular *a*, both of which are to be avoided.

Drill 27



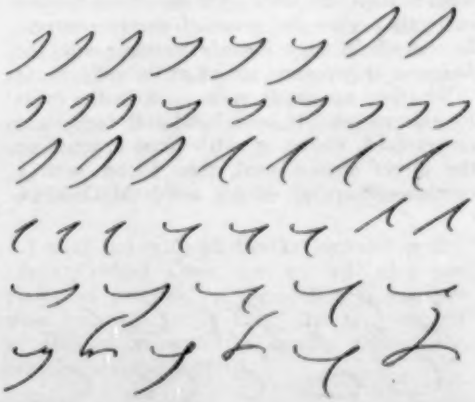
Swing into Drill 27 from practice on Drill 26 and you will find it comparatively easy. Maintain uniform slant here, and be sure to make the curves correctly. Maybe a little bit premature to introduce the hook here, but it fits in so nicely that I want you to have the practice on it. If you develop a high degree of fluency and skill on these outlines, your notes approximating very closely those in the plate, you need have no worry about the outcome of your specimen in the Contest. Indeed, if each of you who is following this set of drills can write this one drill perfectly, we shall have to award all those gold pins I have been telling you about in the Contest this year, because you will have developed a style that will enable you to write a Contest specimen of exceptional merit.

Drill 28



Changing from the indirect motion to the direct again, we have some interesting exercises and combinations to make. I *could* point out all the faults beginners make on these outlines, but I think you are good enough by this time not only in your writing ability, but in criticizing as well, to detect them for yourself. Watch particularly such combinations as *bak* and *bat*. *B* must be made correctly and uniformly so throughout this drill. Do not curve it too much at the beginning.

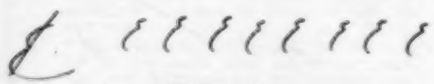
Drill 29



If you turn your magazine bottom side up you will find many of the combinations in Drill 29 in Drill 20; likewise invert Drill 20 and you will have combinations in Drill 29. This is a beautiful set of exercises to write! Enjoy your practice on it and see how well you can make them. If there are any of you who cannot write *l*, *b*, *v*, and *r* correctly even with your eyes closed after this drill, it is because your attention has been diverted by that party which is still on your mind! Slide a ruler along the page at the proper angle to check up the slant of the downward characters if you are not sure of the uniformity of slant. Eight to a line, four lines in fifteen seconds.

S Joinings

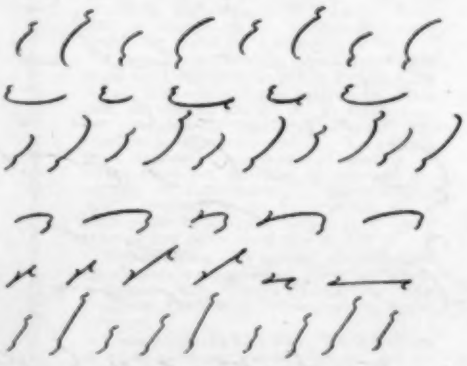
You already have had a little practice on that very small curve known as *s*. Now here are some very fascinating combinations for further practice in the forthcoming drills. Just to show you the motion is not exactly new to your hand, Picture 19 is given.



Picture 19

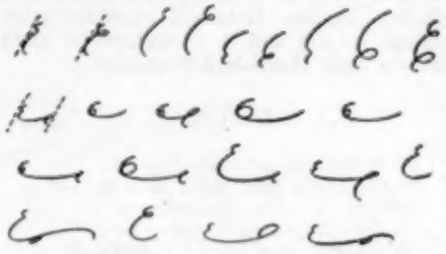
Your success in writing *sp* will depend upon the rapidity with which you write it. If a "flash" motion is used in writing *sp*, the best results will accrue. A professional writer does not pause between *s* and the downstroke in these combinations, but blends the strokes with one impulse of the pen. Otherwise *s* may be written too long and not uniform in formation or slant.

Drill 30



Note that *s* is short and uniform in slant with the downward character to which it is joined. Write lightly, swiftly, and correctly, maintaining uniform slant, formation, and size. Do not go ahead on these drills until you have mastered this set. It is very important. Note the number of these combinations in the Contest Copy and then draw your own conclusions! Also getting the knack of writing these tiny strokes correctly gives you a good foundation upon which to build speed later on.

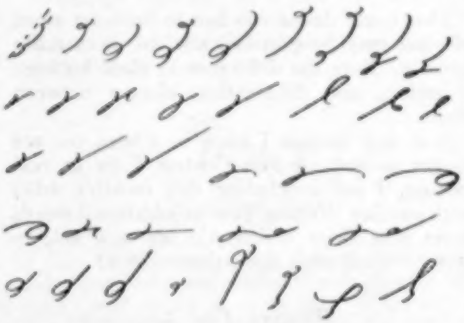
Writing Test 9



Just another little writing test, where you can pause for proper analysis of your work and see what progress you have made.

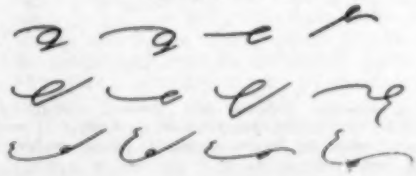
S is a very frequent and important letter in your shorthand vocabulary; your success depends upon your mastery of it right from the start. Have you noticed that the beginning of the *sr* and *sl* combinations resembles a very tiny longhand *e*, and *ks*, *gs*, and *ss* a very small figure 3? *S* should not be more than a sixteenth of an inch in length. Watch slant, please!

Drill 31



Uniformity of slant and size is of fundamental importance in joining the comma *s*. Drill 31 gives you some exercises on this joining. Now another little review to test your skill on both forms.

Writing Test 10

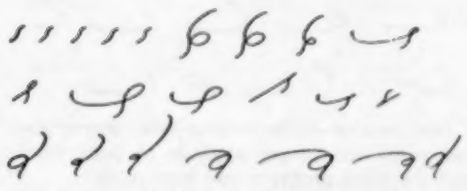


The Ses Blend

Picture 20

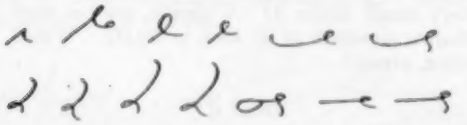
Picture 20 is self-explanatory. Control is vital to your success with this small blend and is best secured through counting—quickly, as you write—1-2, 1-2, 1-2, *ses* (pronounce as a syllable), *ses, ses.* Note how *small* this combination is, and still it is uniform in slant with the other downward characters.

Drill 32



Ready for Drill 32! Watch your step on that *r* and *l* in *laces* and *races!* Keep them horizontal.

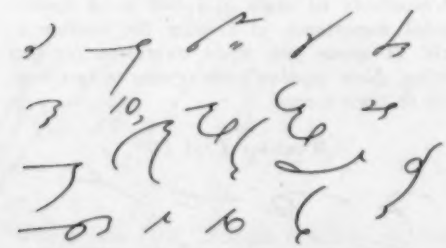
Drill 33



That queer desire you had to twist the *s* out of slant may be gratified now in writing the letter *x*. Note the difference in slant between *x* and *s*, and differentiate always between them.

And now because I know how keen you are to get started on that Contest Copy in real earnest, I am concluding this month's drills with another Writing Test on additional words from that Copy which you are now able to write. Until next time, then—*adios!*

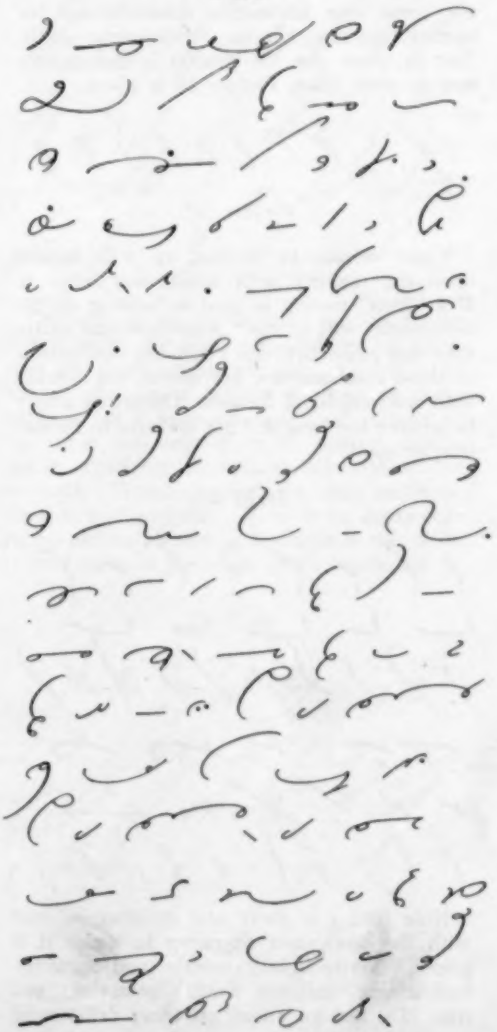
Writing Test 11



first, message, Edison, said, genius, consists, 10 per cent, inspiration, perspiration, is necessary, must have, it must be, business, yields, paves, makes, it is, to say, best

CHRISTMAS GREETINGS in shorthand were featured in Christmas card sections last month, and we wonder how many of our stenographers sent shorthand greetings to their friends! We certainly congratulate the enterprising stenog who conceived and sold this idea to one of the largest chains of stores in the country. We have used shorthand as a medium for sending greetings to our hundreds of friends, but it took a more enterprising Greggite to capitalize on the idea. A short greeting in shorthand is novel and appropriate. Incidentally, however, some practice for the O. G. A. tests would have improved the style of the shorthand message!

Plate for the October O. G. A. Test



TESTS and AWARDS

Tests published in this issue may be used until the 25th of next month

SHORTHAND

The purpose of the O. G. A. is to encourage the development of skillful shorthand writing. Membership is granted to those whose notes show artistic merit.

How to become a Member: Practice the test article until you secure a copy that represents your best work. If the specimen sent us reaches the required standard, a membership certificate will be sent you. Otherwise your work will be returned with suggestions and criticisms and you may try again. To secure approval, notes must be correct in theory, accurate in proportion and execution, free in movement.

A Certificate of Superior Merit is awarded to those whose notes are of superior excellence. O. G. A. members may become candidates for the *Certificate of Superior Merit*. A circular about this certificate and how to secure it will be sent you on request.

Examination Fees: An examination fee of ten cents must *accompany* each specimen submitted for membership, and fifty cents each application for the Certificate of Superior Merit.

TYPEWRITING

The O. A. T. is the professional organization of the artists in typewriting. It is open to all who qualify as superior craftsmen.

Junior Membership is open to anyone who is studying typewriting in school or by himself who is able to pass the Junior test.

Senior Membership is open to all typists whether attending school or not who have reached a speed of at least forty words a minute in general "plain" copying. Senior tests must be accompanied by a signed statement that the candidate has attained this speed. Each part of the O. A. T. membership tests should be typed on a separate sheet.

Competent Typist Awards: The basis for these awards is the Typewriting Speed Test appearing in each issue. This test, as well as the O. A. T. tests, may be practiced as much as desired, but specimens submitted for C. T. awards must represent ten minutes' writing at 40 or more net words a minute and according to International Contest Rules. Each specimen must be certified by a teacher as to correct timing, and must contain *not more than five errors*.

Typewriting Progress Certificate: Candidates writing 40 or more net words a minute will receive the Typewriting Progress Certificate indicating the speed attained.

Competent Typist Pin: Those writing at 60 or more net words a minute will be awarded the gold Competent Typist Pin.

Fees: An examination fee of ten cents must accompany each membership and speed test submitted for an award.

O. G. A.

(This copy may be written by any student who has completed the first eight chapters of the Manual.)

Although the Contest copy in the December issue may be submitted for membership also, if marked "Membership Examiner" and accompanied by the membership fee, a separate membership test is provided here for those who wish to use it.

Hard work ceases to be hard work when one loves it, and one must work for the love of it to do it well.

The importance of keeping one's profession or aim constantly in mind cannot be too strongly stressed. The path is long and straight and narrow, with no side paths.

Take the right path now instead of looking for one later on. Be sure that you can do anything that anyone else can do. Realize that if you don't do it, somebody else will—and nobody will mourn your elimination from the contest. It is just like any other contest—winners and losers. You have just as good a chance to be a winner as anyone else.

O. A. T.

Junior Test

Single space this letter, supplying date and address, and signing your name as Manager. Type a letterhead, if you wish, at the top of the page.

Gentlemen: We thank you for your letter of the 12th.

We are pleased to enclose sample sheet from our most popular style Calendar and ask that you examine the very high quality of the paper, which we believe is the best used on a Calendar of this style. The printing is sharp and clear, which brings your advertisement out in attractive form and shows that you are a user of good printed matter.

Owing to the care which we exercise on our Calendars, there is not enough time left to get them out for January distribution;

The Competent Typist Speed Test

To find the gross number of words, divide gross number of strokes by 5. Then deduct 10 words for each error to get net words written. Each 200 strokes is indicated by an italic letter and an accompanying figure to facilitate counting the gross number of strokes written.

I sometimes wonder what has become of the town in which I grew up. Its change to a metropolis has been too gradual to be noted, moving in stealthy progress across the years like the crawling hand upon[1] a dial that shows no advancement to the eye. In essence not so long ago we were a village—of greener leaf, of vacant lot and puddled muddy streets. We were immature and stretched beyond our clothing[2] like a gawky girl whose legs have grown too fast.

Tall buildings rose only here and there among our shops, and I remember our first elevator with its one-armed attendant, and the red plush seat beneath[3] a mirror. There were already iron freighters in the crooked Cuyahoga, loaded to the hatch with ore from Lake Superior; and busy tugs with wadding at the nose butted them around collision bend[4] beneath the viaduct, while traffic fretted for the draw to close. There were docks and lumber yards and smoky stacks—for our progress started in a smudge of dirt—and furnaces at Newburg on our city's[5] rim threw a ruddy glow upon the winter sky and dulled Orion's belt. When these fires burned hot one could think that the Northern Lights were answered from the south and that a message of the stars[6] was flashed through space.

But the better dwellings then came almost to the center of the town, and a boy of stout leg could walk to the country on a holiday and be home for supper. A line of verdant[7] hills was apparent from a roof, roughened at the top with trees, with hint of a truant world beyond. Against this slope our flood of growth washed up year by year, like a tide that cannot ebb against[8] a rising moon, until now it has overflowed the edge and spread in a shallow stream to the fields beyond. We are massed with mighty buildings, our pavements are thick with motors, our suburbs besmirch[9] the county, our shops and factories speak with diverse foreign tongue as if work again were stopped on Babel. It is imperceptibly that we have changed. The cloud that rises in the summer's sky[10] moves not on such secret silent foot.

I was thinking of this recently as I came along the street. What has become of the gas lamps? In former days a spry old fellow with a ladder and a can of guttering[11] oil trotted past at twilight to touch the glistening row of jets that flashed upon our porches. He was the punctual clock of wintry days that called us in to wash for supper; but on summer nights[12] we heard him from our reluctant beds and followed the dancing shadow of his lantern across the wall. He must have been of thrifty habits, for presently he came among us on a cart that was a higher[13] and more clumsy cousin of a racing sulky that was denied a record. From this wavering abutment he needed only a short ladder, and the horse with quivering lip turned his anxious head to see him safely[14] down. But sometimes a fly pestered the patient animal and, at a flourish of the tail, the lamp-lighter roared a whoa from his reckless station against the shaft. *(2,964 strokes)*—***Charles S. Brooks***

[*Repeat from the beginning until end of ten-minute test period.*]

but, we can make shipment by January 15, and we suggest that you begin your Calendar with February, to run twelve months.

It's much better to have a good advertisement distributed in February than to have a poor one on which the work is rushed through. Then, by distributing in February your Calendar may get wall space when it would not do so otherwise.

The following price, therefore, contemplates beginning your Calendar with the month of February—shipping date to be January 15. 1,000 12-sheet Advertising Calendars printed in any two colors of ink on quality paper like sample enclosed; standard Calendar form; attractive stained wood moulding, which protects in the mails; wrapped in patented pull-the-string wrappers; f.o.b. Roanoke, $200.00.

Advertising Calendars this year are going to be scarcer than usual, owing to the fact that so many concerns have undergone losses for this year and have cut down their advertising expense. That, of course, is a very illogical thing to do, because of all times to advertise the best time is when business is dull; but the fact remains that those who do advertise with Calendars will receive more nearly 100 per cent effectiveness than ever before.

We sincerely trust that you will let us have your decision promptly. Very truly yours, The Calendar Printing and Manufacturing Company, Manager.

Senior Test

This Study of Linguistics, taken from the "Kalends of the Waverly Press," will require two sheets, but, instead of separating tabulated and plain copy, as we usually do, tabulate the data in the third paragraph and then go on with the balance of the copy.

Who would like to speak twenty-four languages? Who would like to converse with equal ease in Japanese, Arabic, and Hungarian?

Well, then, read this: "The ugly thug loafed at a damask-covered table on the cafe balcony Wednesday, eating goulash and drinking hot chocolate with a half-caste brunette in a kimono-sleeved, lemon-yellow gown and a crimson angora wool shawl, while he deciphered a code notation from a canny smuggler of silk cargoes on the back of the paper menu."

The language sources of this unusual sentence are: (*Tabulate balance of this paragraph.*) Ugly, Danish; thug, Hindu; loafed, German; cafe, brunette, menu, French; balcony, Italian; damask, Syrian; covered, table, code, notation, Latin; Wednesday, drinking, hot, half, Scandinavian; eating, with, yellow, wool, Sanskrit; goulash, Hungarian; chocolate, Mexican; caste, Portuguese; lemon, shawl, Persian; kimono, Japanese; sleeved, back, Anglo-Saxon; gown, Celtic; crimson, deciphered, Arabic; angora, Turkish; while, Greek; canny, Scotch or Icelandic; silk, Chinese; cargo, Spanish; smuggler, Dutch; paper, Egyptian.

The most absorbent language in the world is English, according to one language expert, who finds in this quality of absorption the basic reason for its rapid spread throughout the world.

Our language grows with each innovation brought from foreign shores. Java's art of decorating cloth came, and with it the word *batik*.* A new game from China established *ma jong*. The czars of Russia have gone, but their title creeps into our speech as baseball, motion pictures, and other business associations engage "czars."

The Sanskrit words in this many-tongued sentence are words Noah probably shipped on board the *Ark*, since they antedate the Greek. Sanskrit is the oldest written Indo-European language, so scholars believe that many of our common words are kin to terms preserved only in ancient Indian classics. English words similar to Sanskrit can be said to have had their origin in Turkestan and the Near East.

* Underscore the words in italics.

All clubs of test papers should be accompanied by a typewritten list of names to expedite checking and insure accuracy in making out certificates.

O. G. A. Club Prize Awards

Pearl Pin

Rose Hudec and Mayme Brich, J. Sterling Morton High School, Cicero, Illinois

Esther Lubs, Hutchinson Central High School, Buffalo, New York

Martha Koval, Lincoln High School, Tacoma, Washington

Emerald Pin

Gussita Taylor, Union High School, Las Cruces, New Mexico

Mary O'Bryan, High School, Swissvale, Pennsylvania

Jean Gorkin, Central High School, Flint, Michigan

Raymond Brennan, Powell School of Business, Scranton, Pennsylvania

Mary E. Hinman and Helen Bennett, Woodbury College, Los Angeles, California

Grace Stanbridge, Cogswell Polytechnical College, San Francisco, California

Gold Pin

Sadie Richmond, Abraham Lincoln High School, Brooklyn, New York

Paul Jones, Portsmouth High School, Portsmouth, Ohio

Silver Pin

June Weatherhead, Barnes Commercial School, Denver, Colorado

Irene Stoner, Montpelier High School, Montpelier, Idaho

Marjory Sanders, Central High School, Menominie Wisconsin

Bronze Pin

Nellie Curtis, Shelby High School, Shelby, Ohio

Loyola Eicher, Shelby High School, Shelby, Ohio

Leone Hayden, Estacada High School, Estacada, Oregon

Kathryn Darby, Mishawaka High School, Mishawaka, Indiana

Josephine Schreckenghaust, Heald College, San Jose, California

Margaret Karban, Steubenville Business College, Steubenville, Ohio

Gladys Gilbertson, Long Beach Secretarial College, Long Beach, California

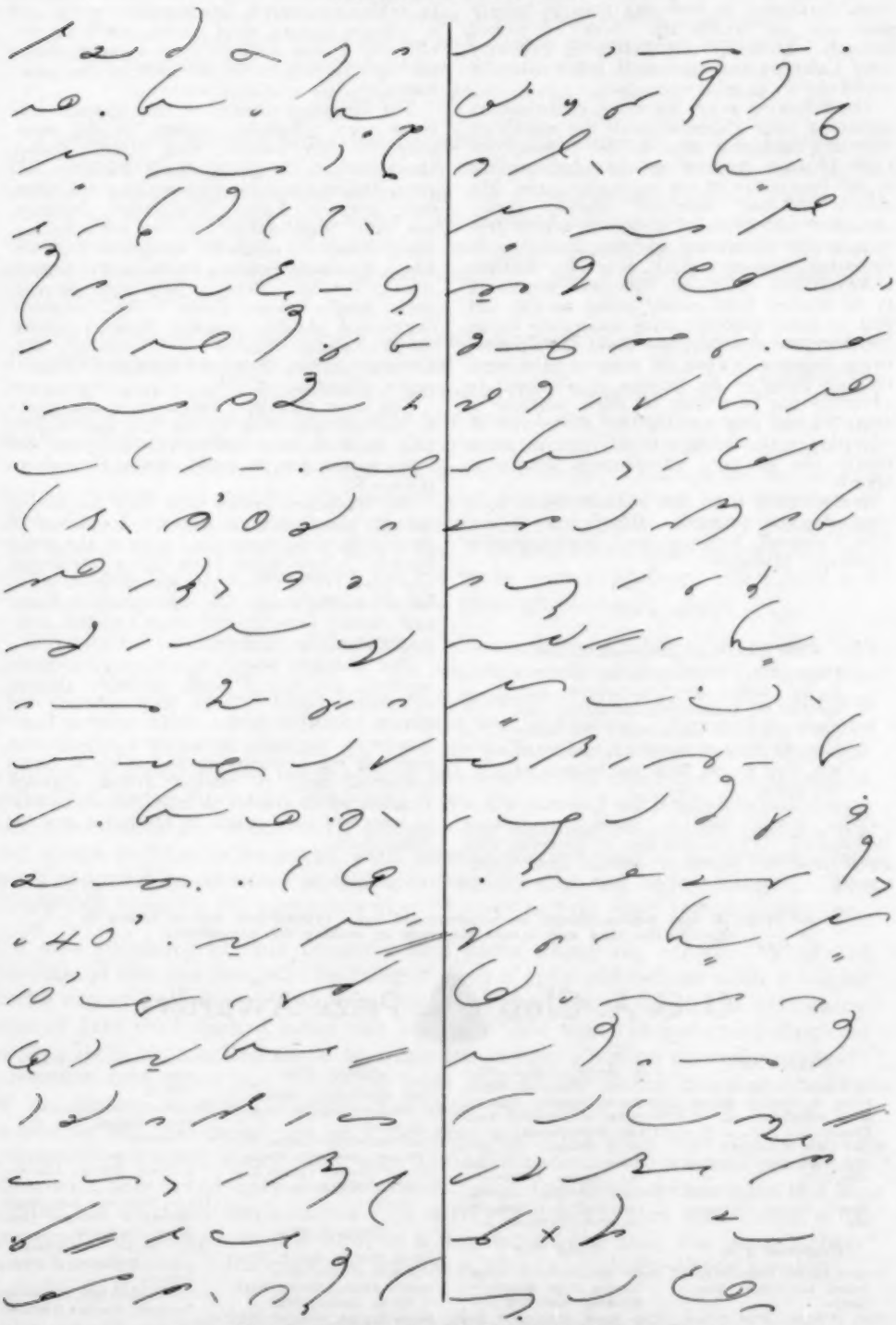
Mabel Shirley, The Morton School, Wilkinsburg, Pennsylvania

A. Ford, Van Sant School of Business, Omaha, Nebraska

(*Continued on page 252*)

Transcription Project Letter

(*Supply date, and full name and address*)



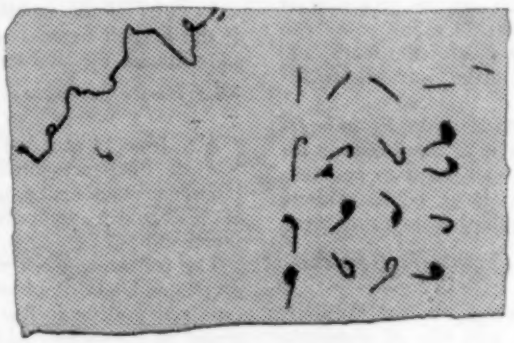
—*Shorthand written by M. Claudia Brill, from dictation*

SHORTHAND in OTHER LANDS

Occasional Bits of News from Our Exchanges in France, Belgium, Germany, Spain, Russia, Italy, Austria, England, Holland, Bulgaria, Czechoslovakia—

Retold by LOUIS A. LESLIE

SOME years ago *Le Sténographe illustré* published a very interesting facsimile of some shorthand notes which it appears were written by the great French philosopher and mathematician, Blaisé Pascal.



Shorthand Notes of Pascal
(One-fourth actual size)

The shorthand notes in question appear on the back of a sheet of a manuscript of Pascal's, still preserved. There was some question at first whether these signs were shorthand characters or whether they were simply marks such as would be traced by one afflicted with a certain disease of the eye. After several eminent doctors had looked at the manuscript someone thought of taking it to Albert Navarre, the prominent French shorthand authority and educator, editor of *Le Sténographe illustré*. He immediately pronounced the writing to be shorthand of some sort. You can judge for yourself by looking at the reproduction of the notes given on this page that there seems no question that they were intended for some sort of shorthand, but it has not yet been deciphered.

One thing which occasioned some doubt on the authenticity of the shorthand was the fact that when Pascal lived, in the early part of the seventeenth century, the modern revival of shorthand was just beginning, the first modern shorthand book of which we have record having been published by Dr. Timothe Bright in England in 1588.

Pascal, as a man of letters and a scholar, of course might easily have had a copy of one or another of the early English shorthand systems.

On the other hand, Mr. Navarre feels that Pascal, not having seen the few attempts at shorthand writing which had been made in the seventy-five years before his death, might have been working on the invention of a system of shorthand. So versatile a genius as Pascal might easily have begun such a work and have been forced to drop it through pressure of the many other interests that occupied him during his life.

The one probability which Mr. Navarre does not suggest is that this shorthand might easily have been written by some other hand than Pascal's and at some much later date. It may be that an actual examination of the document itself would show that the shorthand characters had been written at the same time as the longhand on the sheet, which is definitely known to have been written by Pascal.

Mr. Navarre says in closing his account of the find, "We no longer need hesitate to add the name of Blaisé Pascal to the list of illustrious pioneers of the stenographic art."

—Le Sténographe illustré, Paris, France—

FROM time to time we have reported here the progress of inventive genius in coping with the problem of a typewriter which would turn out a completed musical score. A number of these have made their appearance, but up to the present none has been successful.

After five years of negotiation with the German patent office, Gustav Rundstatler, of Frankfort-on-the-Main, finally has obtained a patent on his music typewriting machine. Furthermore, Herr Rundstatler recently demonstrated the functioning of his note typewriter before a group of Frankfort technicians and musicians to their entire satisfaction. In reporting these developments in making life easier for composers and copyists, the *Frankfurter Zeitung* of August 22 expressed the hope that enough German capital could be found, despite the economic crisis, to finance

the manufacture of the machine on a large scale and to save this new industry to the Fatherland.

As is well known in music circles, the problem of writing music by machine has been wrestled with by numerous inventors ever since the birth of the regular typewriter, but for years it looked as if the obstacles were insurmountable. Now, however, according to the account in the German press, Herr Rundstatler and his technical assistant, Ludwig Stork, have overcome all the main difficulties and turned out a machine about the size of a typewriter and which can be produced at practically the same cost. Carbon paper can be used for duplicate copies of the work, and it also is possible to make wax sheets for manifolding.

The writer of the article in the *Frankfurter Zeitung* stressed the value of the invention for young composers, who can use it to put their efforts before a fairly large public without waiting for a music publisher to print them.

—Frankfurter Zeitung, Frankfurt, Germany—

A CROYDON School student—William Benton—recently was one of numerous applicants for a post as private secretary to a well-known author and playwright. It was made clear that a high standard in shorthand and typewriting was a necessary qualification, and it was added that a tennis player would be preferred. A competitive shorthand and typewriting test was given, and William Benton, a Gregg writer, had no difficulty in making a favorable impression. When subsequently he was tested in a set at tennis with his future employer, we assume he was able to demonstrate that his backhand was almost as safe as his shorthand. He secured the post, which carries a good salary "all found."

—Bulletin of The Gregg Schools, Ltd., London, England—

CARL ALOIS RAMSAY published the first German shorthand textbook in 1678 at Frankfurt-am-Main. This book was reprinted in 1904 by the Stolze-Schrey Shorthand Society in Berlin.

The name would lead us to believe that this first German shorthand book might be the work of an Englishman, especially as the first shorthand system of modern times was published in England in 1588, ninety years earlier. However, Dr. Emil Knoblauch, of Berlin, has gone into the question carefully and has come to the conclusion that Ramsay lived and worked in Germany and that he never was in England.

He bases this partly on the fact that Ramsay's name does not appear in the English shorthand bibliography of the same period and partly on the fact that Alois is a German name, and even more particularly, a German Catholic name. This leads Dr. Knoblauch to believe that Ramsay was born probably in or near Frankfurt-am-Main. To this day one branch of the family lives in Ostend.

—Stenographen-Blatt Gabelsberger, Prague, Czechoslovakia—

IT was with sincere regret that we learned of the death of M. E. Guénin, who passed away in Paris, August 21, at the age of sixty-five.

As chief of the shorthand reporting service of the French Senate, M. Guénin held a high place among the shorthand writers of France.

—La Vérité Sténographique, Paris, France—

ON June 14 the Association Polytechnique de Paris presented to its vice-president, Monsieur Hautefeuille, a medal in recognition of his golden anniversary in the field of shorthand.

The following week the Association Sténographique Unitaire, of which Monsieur Hautefeuille is president, also presented him with a medal in commemoration of his half-century of devoted service.

—Bulletin de L'Association Amicale des Professeurs Français de Sténographie et de Dactylographie, Paris, France—

AT the last International Shorthand Congress, held in Paris in August, 1931, a determined attempt was made to reconcile the two factions which have split the shorthand world since the War. For some years each faction has been having its own "International" Congress. One of the points which has contributed to prevent a reconciliation of the two factions has been the problem of numbering the Congresses.

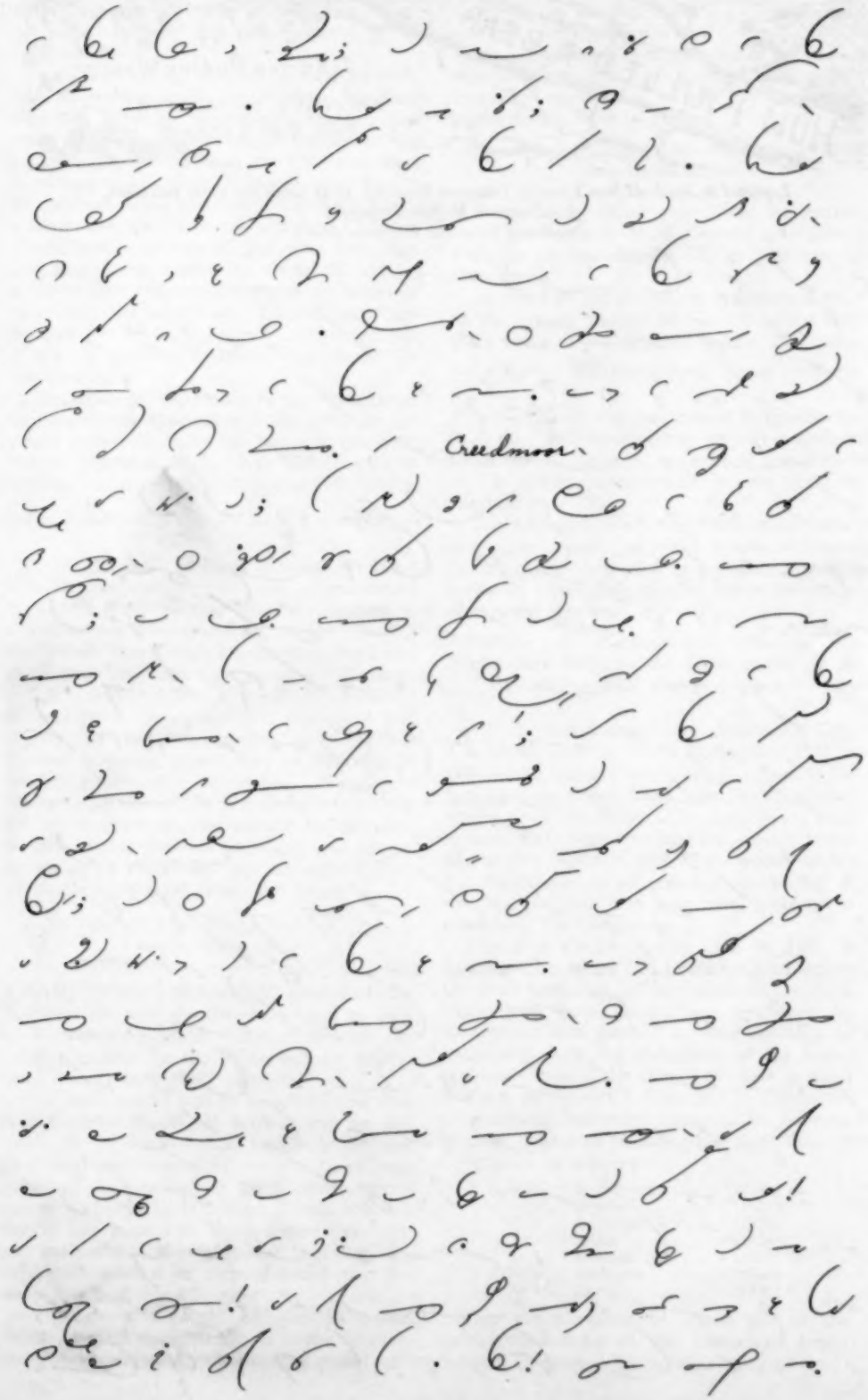
The first Congress was held in 1887 in London. Up to the last Congress held before the War there was but one series of numbers. Since then each faction has numbered its Congresses from the last pre-war number. In connection with the formation of the International Union of Shorthand Writers founded in Paris on August 3, 1931, at the Eighteenth International Shorthand Congress, Mr. Georges Buisson proposed to renumber both sets of Congresses as follows:

XII	Strasbourg	(1920)
XIII	Dresden	(1922)
XIV	Lausanne	(1924)
XV	Milan	(1926)
XVI	Brussels	(1927)
XVII	Budapest	(1928)
XVIII	Paris	(1931)

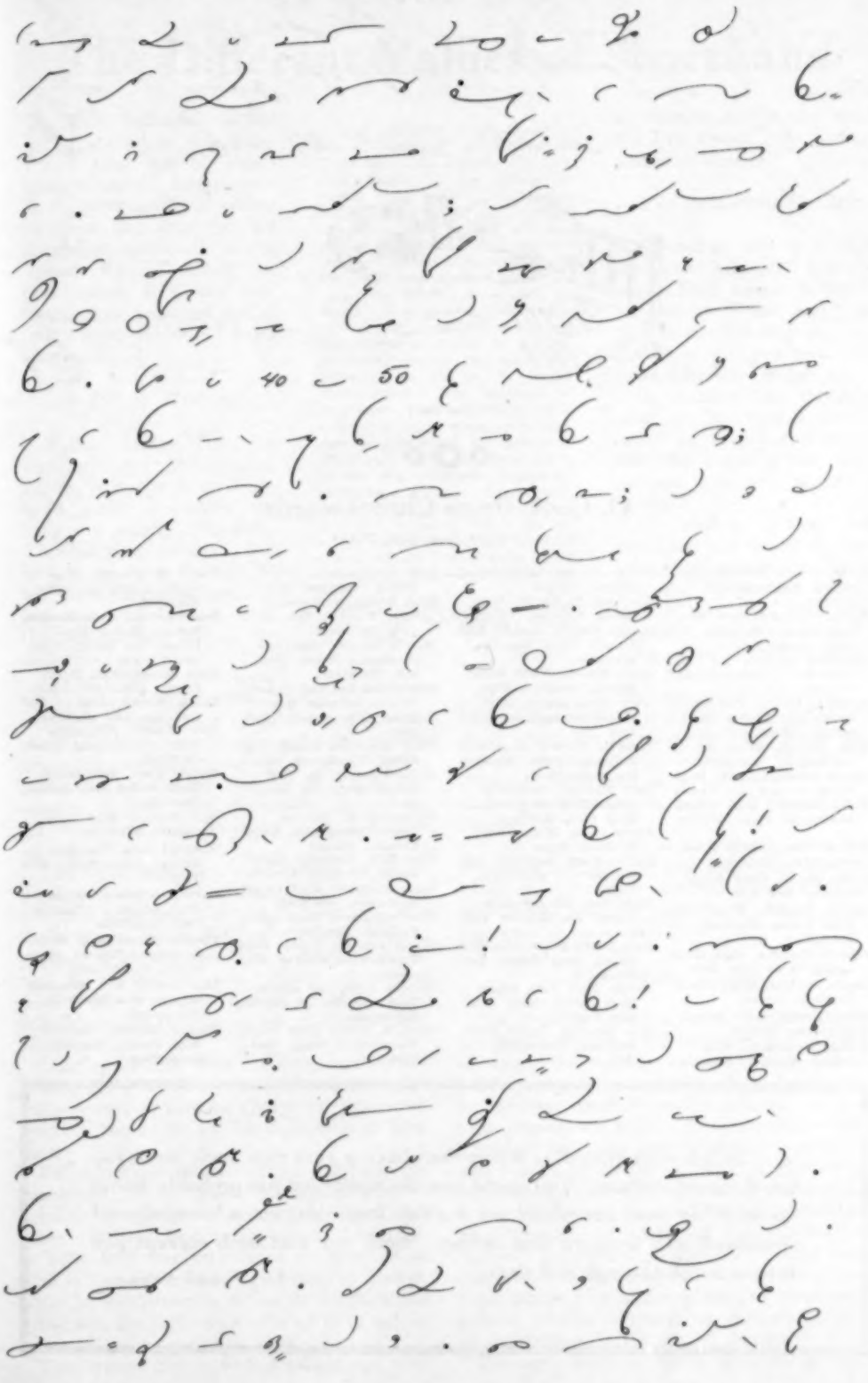
Thus the Congress of Paris will be the eighteenth instead of the fourteenth International Congress. (*Continued on page 259*)

Reprinted in shorthand from Riverside Literature Series No. 37 by permission of the publishers, Houghton Mifflin Company

(Concluded from the December issue)


Cædmon

HIER LIEGT
HOCHWOHLGEBOREN
HERR
GEFRESSEN
AUG. 20, 1877



(*The end*)

○○○

O. G. A. Prize Club Awards

(*Concluded from page 243*)

R. M. Conner, Hart Business School, Santa Barbara, California
Marion Venator, Park Business College, Hamilton, Ont., Canada
Katherine Lambert, K—Secretarial College, Norfolk, Virginia
Grayce L. Lucand, Fort Smith Commercial College, Fort Smith, Arkansas
Ruth Ely, St. Agnes School, Los Angeles, California
Robert Evans, Catholic High School, Kansas City, Kansas
Emma Kreuser, High School, Menomonee Falls, Wisconsin
Mildred Menke, High School, Ortonville, Minnesota
Bessie Miller, High School, Hudson, New York
Marion Coughlin, Weaver High School, Hartford, Connecticut
Claudia Claussen, East High School, Sioux City, Iowa
Leneve Simkins, High School, Medford, Oregon
Wilda Fowler, High School, Hamilton, Illinois
Myrtle McGlochlin, High School, Glasgow, Montana
Frances Carlson, High School, Astoria, Oregon
Constance V. Harris, High School, Windsor, Vermont
Pauline Pierson, Central High School, Grand Rapids, Michigan
Janet Murray, North High School, Columbus, Ohio
Mary Schermerhorn, High School, Schenectady, New York
Jayne L. Walker, Washington Business College, Washington, Pennsylvania
Vera Makima, Greenland Township High School, Mass City, Michigan
Maria Perez, High School, El Paso, Texas
Petrou Petro, American Mission School, Alexandria, Egypt
Mary Fox, Belmont High School, Los Angeles, California
Josie Young, Polytechnic High School, Long Beach, California
Helene Mele, John Adams High School, Ozone Park, New York
Rita Donahue, Sacred Heart Academy, Springfield, Illinois
Lois Adams, South High School, Columbus, Ohio
Ruth Duran, Northwestern State Teachers College, Alva, Oklahoma
Marvin Dorman, San Jose Secretarial School, San Jose, California
Ethyl Rosen and Ruth McLean, Thomas Jefferson High School, Los Angeles, California
Ruby Hoelscher, Blume High School, Wapakoneta, Ohio
Mildred Snyder, St. Paul's School, Baltimore, Maryland
Marguerite E. Webster, Trook's Commercial School, Chicago, Illinois
Vera Hill, Township High School, Centralia, Illinois
Ruth Chadwick, High School, Manhasset, New York
Elizabeth Beebe, High School, Cortland, New York
Bertha Swanson, Senior High School, Long Prairie, Minnesota
Dorothy Joyce, Los Angeles Junior College, Los Angeles, California
Sarah H. Culver, High School, Westhampton Beach, New York
Junior E. Steoger, High School, Prairie du Chien, Wisconsin
Zone Starr and Millie Bauman, Herbert Hoover High School, San Diego, California
Viola Kelsey, East High School, Sioux City, Iowa
Frieda Norona, Heald's College, San Jose, California
Zona Hunter, Polytechnic High School, Long Beach, California
Bernice Boyd, Bent County High School, Las Animas, Colorado
Opal Pearson, High School, Osceola, Nebraska
Margaret Lang, The Knox School, Cooperstown, New York
Barbara Boughton, Union High School, Huntington Park, California
Pauline Miles, Penn State Commercial College, Washington, Pennsylvania
Mae Harris, Blue Mountain College, Blue Mountain, Mississippi
Pauline Carbone, Bulkeley High School, Hartford, Connecticut

To know shorthand is better than having your rich uncle leave you ten thousand dollars. You might lose the money, or you probably would spend it, or some one would get it away from you; but a knowledge of shorthand is a treasure that neither "moth nor rust doth corrupt nor thieves break through and steal."

—*Dr. Frank Crane*

The Different Values of Shorthand

Miss Annabel Crum, head of the Department of Secretarial Training, MacMurray College, Jacksonville, Illinois, firmly believes that unless the theory teacher develops in her students an appreciation of the different values of shorthand she has fallen far short of her obligations toward the enrichment of their education.

In Miss Crum's department we find a course in shorthand appreciation just as we find in the art department a course in art appreciation and in the music department a course in music appreciation. Her students in beginning shorthand theory write monthly articles setting forth their own conception of the values of shorthand. The following seven values are stressed: historical, scientific, artistic, educational, disciplinary, cultural, practical. You will be interested in the excerpts from a monograph on these seven values prepared by Miss Crum's students that are given here.

Copies of the complete monograph may be obtained from Miss Crum.

—*Editor*

NO authentic record exists of the practical use of shorthand before the first century B. C., although it is known to be a fact that the art flourished extensively in the Roman Empire during the first century B. C. and continued to be practiced for at least four hundred years afterwards.

A Bit of History

Marcus Tullius Tiro, the secretary and librarian of Cicero, was the first shorthand artist of which we have any record. However, Tironian notes gradually fell into disuse from the fifth to the ninth centuries, and the art was entirely lost from this time to the end of the sixteenth century.

From 1707 to 1767 some fifty systems of shorthand made their appearance. John Byrom was one of the lights during this period, making many improvements upon existing systems. Other publications followed Byrom's in rapid succession, showing that the possibilities of the art were even then becoming more and more recognized.

The next important development in shorthand, and one which attracted probably more attention than any other up to that time, was the invention, about 1838, of the Isaac Pitman system, which certainly was a development as well as an improvement. Many adaptations were made from his system. Among these adaptations we find the names of Graham and Munson.

Charles Dickens was a Gurney artist, following the profession of editorial reporter for many years; in fact, he claims for that work much of the credit for his distinction in later years.

Following the Pitman system the next improvement in shorthand history is that of John Robert Gregg—a system which bears his name. It was first published in Liverpool, in 1888, and was introduced in America in 1893 by the author, who came first to Boston. Later he established a school in Chicago and began also the publication of a series of appropriate textbooks and magazines.

This system is now widely taught and used in America and is also finding its way into many foreign countries.

The Scientific Value

Psychology tells us that a science is organized knowledge. Each science is based on one small part and this part is divided and put together in different ways to make different conclusions.

In mathematics through geometry, we find a figure called an ellipse and learn that the place where two straight lines meet is called an angle.

All modern systems of shorthand are based on the science of phonetics. Each character is worked out in such a way that each step logically follows another.

Again, in algebra we learn that "the whole is equal to the sum of all its parts"; so in shorthand is a figure made up of all parts which are sounded—the diphthongs are merely combinations of two vowel sounds.

Gregg Shorthand is based on the ellipse, and every character is a part of an elliptical figure.

Since mathematics is a science, and since phonetics is a science, and since shorthand is based on both, then shorthand is a science; for "things that are equal to the same thing are equal to each other."

The Artistic Value

Art, broadly speaking, stands for any object simultaneously produced by the mind and hand of man; that which is not immediately a product of nature; and that which, because of its complete unselfishness, is, perhaps, entitled to be deemed the highest factor in civilization. Through the happy and dexterous manner in which a thing, simple in itself, is treated, it may become an object of art. A painting of a vase of flowers (a seemingly simple thing) may be made an object of fine art if it is skillfully reproduced on canvas. It must have unity, that is, each part must be a part of one great whole. In addition, it must have proportion, rhythm, and harmony of outline, which produce (though last of all) beauty.

Having considered these qualities of art,

let us see if shorthand has an artistic value. It is an art, even in broader terms, for it must be produced with *rapid*, though correct, coördination of mind and hand. Certainly it is not a product of nature; but, by dexterity, mere curves, angles, and straight lines have been grouped together to give an easy, quick, correct, and graceful method of writing.

Like the painting of a vase of flowers, shorthand has unity—it must have, else it necessarily fails in the purpose for which it was produced. Each outline or character is one part of a word, phrase, or sentence; each of these respective parts being part of the one great whole. Besides unity of outline, we also find balance, one part counterpoising the other. In order to have balance, however, it is necessary to have proportion. Without that, a character loses its identity and becomes a weak, meaningless outline—absolutely worthless for any purpose whatsoever.

One would not say that a page of shorthand notes is pretty, but "pretty" does not necessarily mean "artistic." However, a page of correctly written shorthand does have beauty, strength, and character. Something pretty, creating a physical pleasure only, may have little or no complexity, but that which aesthetic pleasures loses in intensity, it will gain in breadth.

Applying this to shorthand, it is not one forceful element that leads to beauty, but the union of all the parts—unity, balance, proportion, harmony of outline, rhythm—every minute detail playing a part in the one great whole. They go to make personality, even in shorthand, which we hear our instructor talk so much about! Are these not all effects accompanying one another, which, in proper coördination, lead to something deeper in comprehensiveness and application, all proportional parts in that universal rhythm which is recognized everywhere as Art?

The Educational Value

Now that I am "an advanced student" in shorthand, I think I have a right to say that I have gained more from it along educational lines than I have from any other subject. In learning shorthand theory, one encounters all the difficulties of the student who labors with a new language.

I believe there is no other subject in which one must put so many personal touches as in stenography. In the first place, its success presupposes a knowledge of correct English and punctuation, a wide and growing vocabulary, personality "on paper," perfect spelling, which necessitates correct syllabication, an understanding of word roots and derivations, clear diction, meaning, etc. In many other subjects the thing itself is the thing in mind, but in shorthand it is different, *because it must be so in order to be successful.* And what is education, after all? One author says it is "being able to undergo new experiences readily and to succeed in them; to be able to grasp new knowledge and quickly to apply it," and there is certainly abundant opportunity for that requirement in a well-ordered shorthand class.

The Disciplinary Value

To be well-disciplined, we must learn self-control, and shorthand certainly teaches self-control! Why, it is necessary to miss the show to prepare the next day's lesson, and one must not be thinking of the show, either! For, indeed, shorthand cannot be learned without deep study and concentration.

Shorthand not only teaches one to think accurately and clearly, but it *forces* one to do this—and to think swiftly! It thus develops the brain. It also forces one to use one's eyes and ears. After a sentence is dictated it is seldom repeated, and it is up to the one taking the dictation to "get" things the first time and to remember the instructions until they are recorded on paper.

Another quality which one learns in a correctly appointed shorthand class is endurance. He is a good speaker who can hold his hearers with a great degree of concentration more than a half hour, but the shorthand reporter often must concentrate for a period of an hour or more. And so rapidly does he write that he loses none of the content; in fact, so accurate is he that his notes are accepted at law.

Mind, eye, ear, hand! All performing in rapid, positive coördination! Is not this discipline?

The Cultural Value

Culture is defined as being "a certain degree of training attained by study, or imitation of manners of those who have studied." Therefore, shorthand may well be considered a cultural subject, since it certainly trains one's mind and one's will—it requires complete concentration of physical, as well as mental, powers. In it, one must learn the correct rule or symbol for a given word, or words, and he must learn it so well that he can reproduce it, *in words*, not only accurately but with lightning rapidity.

Many who have attained recognition in various fields of endeavor had first some knowledge of shorthand as one of their basic subjects; this is particularly true of foreign courts. Foreign reporters must necessarily be men and women of culture, and shorthand is a part of their necessary training. We can-

not say that their association brought them culture; they must have possessed a certain degree of culture before they were granted the association, and shorthand proved the entering wedge to that association.

But it is true that a working knowledge of the subject automatically brings a degree of culture which often would not be so thoroughly gained in any other way.

First, when correctly taught and learned, shorthand creates an understanding and appreciation of English grammar, enunciation, syllabication, and pronunciation more effectively than is learned in any other way I have ever known. It develops a speaking, writing, and working vocabulary incomparable to any other one method ever devised. With it, one is able to do research work quickly and efficiently. In the advanced shorthand classes, up-to-date articles and widely discussed subjects are dictated and afterward transcribed, which make them necessarily subjects for thought and reflection. This phase of work necessitates a continuously growing vocabulary, which I feel sure no student would attain so well in any other way.

But then what? There is the old reason which has been pointed out many times already and which any thinking, unprejudiced individual will admit—the possibilities of association with people of learning and authority.

The Practical Value

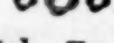
Results! These are what count in the business world today, and in order to obtain the best results, the project must be practical. The same is true of machinery; if it fails to carry its share of the load, it is discarded.

And this applies to shorthand. If it were not practical, it would have fallen into disuse long ago. Executives pay well for work that is accurately and efficiently done. Shorthand is a great timesaver. Were it not for that art, many scribes would have to be employed to do the same amount of work that one can do with shorthand.

Through shorthand, several million people now support themselves and their families; I personally know two young women who are earning a college education with their shorthand; another has sent her brother through college.

There seems no limit to the uses of shorthand. Shorthand is not only valuable in our own language but in many other languages; it has practical use in the arts and sciences. It is used to report lectures and meetings. It may be used most advantageously in keeping a diary, and in secret service work it is valuable because it is not universally read. However, some enthusiasts maintain that it will some day reach that stage, and their claim seems to be substantiated by the fact that it is now one of the subjects included in experimental school curricula, along with foreign languages in the grades. It is taught in many colleges and accredited by them, and a few colleges are even considering it as a required subject. Many lawyers use shorthand, and in nearly every court room is found a professional reporter who is sometimes very highly paid. Shorthand is the busy man's best friend.

What the world demands today not only in business but in the professions, in the home, and by unskilled labor, is greater efficiency—the ability to accomplish a given task in the *best possible way*, in the *shortest possible time*, with the *least possible expense*. Note the sequence of the important nouns. And shorthand is already proved, although not always appreciated, as one of the greatest factors in the "way," the "time," and the "cost."



Do You Make Errors, Too?

(*Concluded from page 216*)

without respect to the normal striking position, which is just above the home position, and nearby keys are frequently struck.

"To remedy this she should go back to reaching and stroking drills, reviewing these at the beginning of each period and emphasizing short, sharp strokes, with a minimum of movement in making reaches. What movement is allowed should be mainly finger movement.

"I would not be in the least discouraged by a showing of this kind. In a general way you can tell her she is permitting herself to write too rapidly for the present quality of her technique. It is up to her to learn to strike each key better and then not to hasten along too rapidly on straight copy.

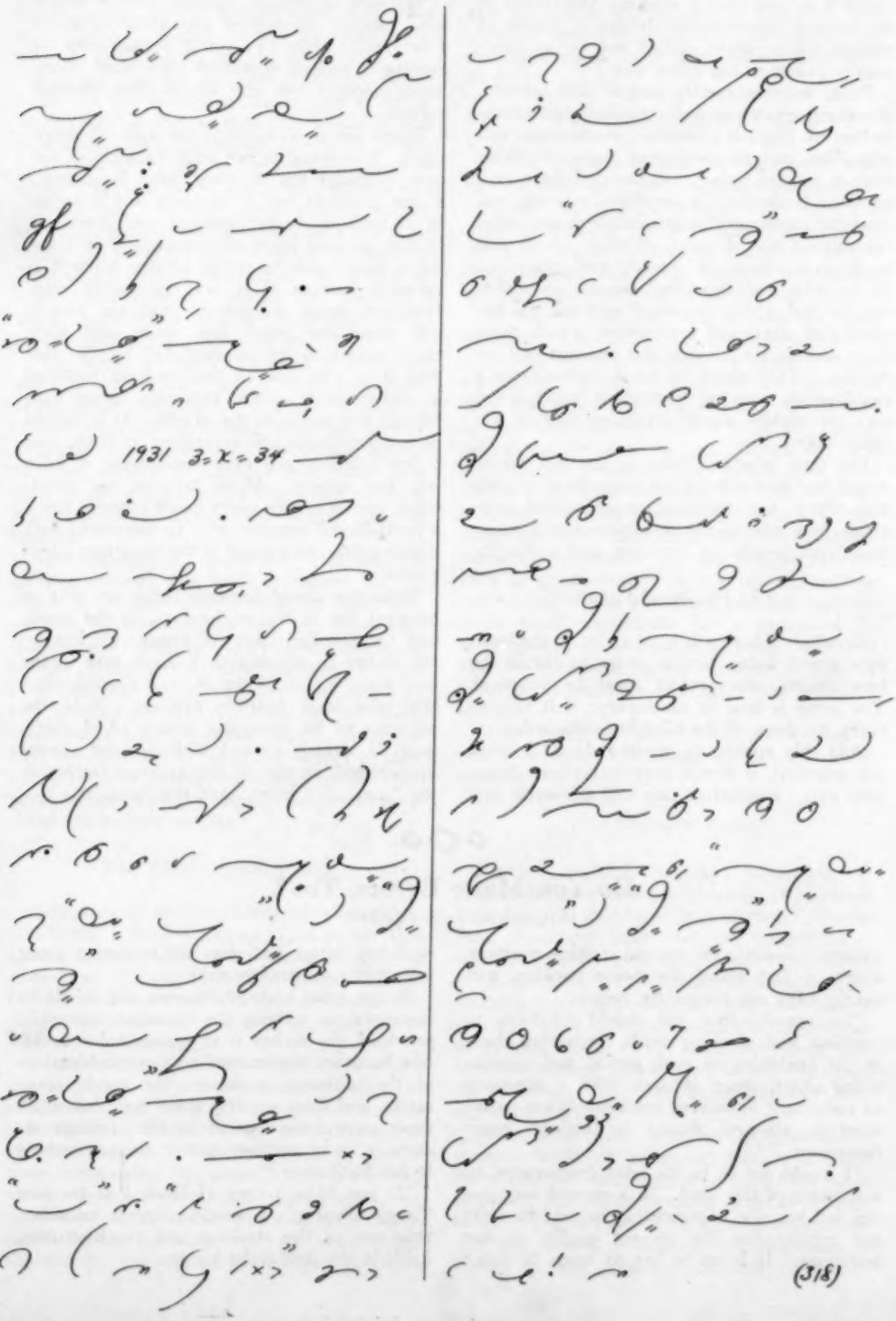
"I can quite understand how she might be successful in writing the alphabet, especially provided she writes it at a reasonable speed. She becomes accustomed to the combinations of the alphabet, positions her hands accurately, and does a fairly good job; but when these same letters occur in the ordinary sequences, as in ordinary matter, she has nothing to fall back upon.

"If you have a copy of Book I of the new 'Gregg Typing,' I would suggest considerable use of the stroking and reach-stroking drills in the first eight lessons."

Business Letters

From the Contest Budget Submitted by C. F. Sellwood

Eugene, Oregon



The SHORTHAND REPORTER

Conducted for the benefit of those already reporting and writers ambitious to enter the field

Reporting the "Dog Fight"

A REPORTER may go along for weeks and months, writing case after case and meeting nothing more disturbing than a split-tongued witness who can tell a running story at three hundred words a minute, or a lawyer with a medical education who knows more five-syllable words than a regular doctor knew to exist. If the reporter possess but simple speed, the first will not worry him particularly; and, assuming he has had the ordinary experience with medical testimony, the latter will do no more than make him perspire freely. It is considered a part of the everyday routine to report a fast witness or to "take" a medical expert.

But occasionally there happens along a case with several lawyers in it, and a fine question of law involved. It looks like an innocent enough case to start with. The lawyers are usually men of reputation and are gentlemen; but once the jury is impanelled and the first ruling is made, the reporter awakes to the fact that he is in for a harassing time. Never an objection is made and a ruling is imminent but every lawyer is on his feet and there is a legal wrangle, both before and after the court's ruling. Page after page the reporter writes of argument, filled with citations and a running fire of legal repartee. Sometimes one attorney is speaking at a time, more often it is two, and when the question is particularly involved everybody is on his feet having his say to the judge.

Keep Your Head!

In the slang of the reporter, this is known as a "dog fight," and the ability to cope with it is the very acme of shorthand reporting. To be able to make an intelligent and a reasonably complete record of such a proceeding calls for poise and craftsmanship that carries the stamp of reporting greatness. Every trick of skill and intelligence that the reporter possesses must be called upon in such an emergency—shorthand speed, knowledge of system, familiarity and experience, but most of all, *poise*.

The inexperienced reporter is inclined to lose his head in such a situation. He may have the speed necessary to cope with the fastest speaker, but when two or more lawyers begin talking at once, each one of them at top speed, he becomes confused and writes nothing intelligible at all. He finds himself hopelessly jumbling what they all say into the utterance of one man—a serious matter, were it not for the fact that, when he comes to transcribe it, he can read none of it and therefore no great damage is done—except that he has not made a record, and folio rates are paid on full pages and a running transcript!

Sheer speed is of course one of the first essentials in order to meet such an emergency, but speed is useless without an intelligent direction of the mind. A cool head and a mind alert to meet situations are of far greater value than speed alone. For, needless to say, there comes a time, with two or more people speaking at once, when speed is exhausted, and expediency becomes the thing of the moment.

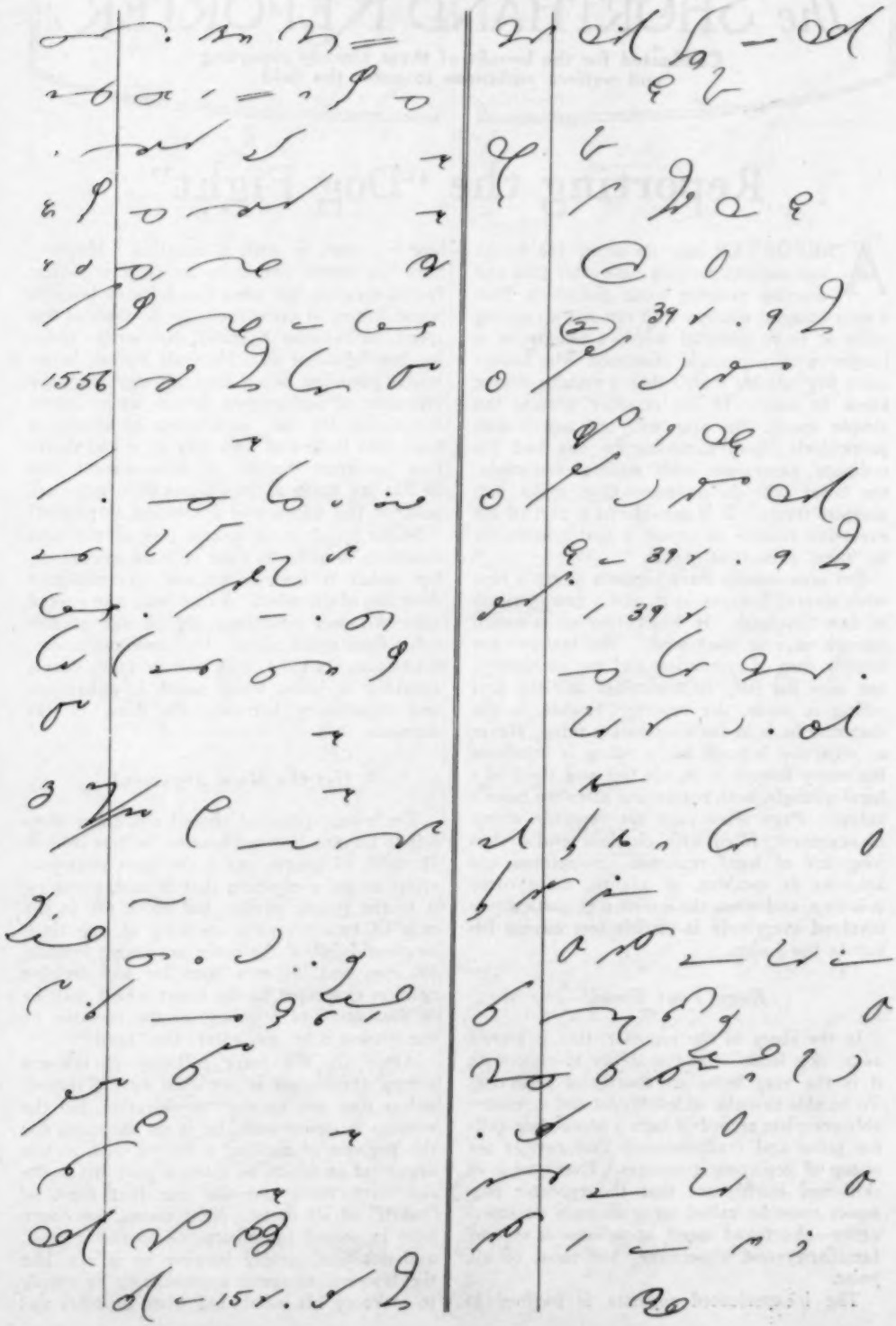
Get the Main Argument

The young reporter should not allow himself to become alarmed because he gets behind. He will, of course, make the most strenuous effort to get everything that is said, ascribing it to the proper person, but above all, in the case of two or more speaking at one time, he should follow the main argument, keeping his eyes and his ears open for any decisive opinion expressed by the court which may be in the nature of a ruling, or the remarks of the witness if he, too, enters the "fight."

After all, the mere colloquy of lawyers among themselves is not vital to the record, unless they are making an objection, but the witness is under oath, he is on the stand for the purpose of making a record, and in any argument in which he takes a part, his is the dominant voice and the one that must be "taken" at all costs. Next comes the court, who is second in importance to the witness, and not first, simply because he is apt, like the lawyers, to speak academically or simply to make up his mind; but when he rules and

A Damage Suit—V

(Concluded from the December issue)



states the reasons for his ruling, he is then, of course, the first voice to be considered. In a "dog fight" among themselves, what the lawyers say may help to swell the record—a happy *desideratum* in a daily copy case!—but it is rarely anything upon which an appeal will be won or lost in the printed record.

Poise and Self-Possession Carries You Through

Realizing the relative importance of each voice that he hears, it is not impossible therefore for an experienced reporter to handle a "dog fight" of the most strenuous kind, and turn out both an intelligent and a complete record. These intense wrangles rarely last for any great period. They flare up suddenly and burn themselves out just as quickly. Even though it is impossible for any man to write what four people say at one time, yet the moment does leave an indelible picture on the mind of the reporter. He hears everything, more or less clearly, and it registers. He may not be able to write, before it is finished, everything that was said, but if he is cool he gets the important voices, and he has enough of the rest left in his mind to go back at the first available opportunity and "fix" it up, while the impression is still fresh in his mind. A completed sentence here, the filling in of a man's name there, will do wonders toward transforming a "dog fight" into a verbatim record.

Such reporting ability is more a matter of poise and self-possession than any other one definite quality. In the reporting emergency, as in any other field, it's the cool, calm head that survives—and collects the folio rate!

Ten Years as T R's Secretary

(*Concluded from page 231*)

several of their best years shifting from one position to another, until finally they get the habit.

In this organization we feel that, unless a young man wishes to start from the bottom rung of the ladder and gradually climb upward, he should have a good business-school education to begin with. Sometimes we find a young man or woman who takes to accounting or shorthand like a duck to water. We have on occasion sent such promising employees to night school, at the company's expense, because we felt certain that they would make good. And they have never failed us."

Former associates of this executive during the Roosevelt decade agree that honesty, loyalty, and efficiency were his outstanding characteristics. Had he made a few slight stenographic errors when called upon to take the dynamic Governor's dictation, he would not have been sent for the next day. Nor would he have been taken to Washington by Vice-President Roosevelt. But when Old Man Opportunity knocked at his door, William Loeb opened it wide and ushered him in. No man ever had a more devoted and loyal follower than Theodore Roosevelt had in his secretary, who is now president of the Roosevelt Memorial Association. The President gave his secretary his full and unreserved confidence, and it was never abused.

Shorthand in Other Lands

(*Concluded from page 246*)

The president of the new International Union of Shorthand Writers is Dr. Robert Fuchs, of Dresden; the vice-presidents elected, Messrs. Bayer of Denmark, Hirt of Austria, Munford of England, Gregg of the United States, and the late M. Guerin of France. The secretary general is Dr. Blauert, also of Dresden.

—Revue Sténographique Belge, Brussels, Belgium—

LOUIS MOGEON recently celebrated the completion of forty years of professional activity as shorthand reporter in the Parliament of Switzerland.

Respected and admired by all his professional colleagues, Mr. Mogeon was the recipient of universal congratulations at the opening of the new session of Parliament.

—La Vérité Sténographique, Paris, France—

ON the seventeenth of May, 1931, the town of Issy-les-Moulineaux in France named one of its streets after the great shorthand inventor, Emile Duployé. Suitable festivities had been planned, but were given up because of a torrential rain, it was reported by *El Mundo Taquigráfico*, Madrid, Spain.

On July 26, Paris named a street after Duployé. This time it didn't rain, and the occasion was celebrated suitably. The new Rue Duployé is, by the way, in the Montmartre section of Paris.

Just to complete the record, we might remind you that two other French cities also have streets similarly named—Toulon and Dinard.

SHORT STORIES in SHORTHAND

Quieting One Pest

A Misunderstanding

"Full" Coverage

A Determined Man

Sure Cure

Postal Savings